

CARL HEINRICH GRAUN'S *WEIHNACHTSORATORIUM*:

A MUSICAL ANALYSIS AND CONDUCTOR'S GUIDE

by

JASON DOUGLAS VODICKA

(Under the Direction of Daniel J. Bara)

ABSTRACT

Though Carl Heinrich Graun (1703/4-1759) was regarded as one of the leading opera composers of his day, his reputation has not survived with changing times and tastes in music. His *Weihnachtsoratorium* (c. 1722) has been given new life in a scholarly performing edition published by Ortus (1998) and an elegant recording led by conductor Hermann Max. Graun's oratorio is a work that could enhance the usual offering of Christmas works for church, school, and community choirs. Its choral movements are expertly crafted and well within the reach of most choral ensembles. The lyrical arias are full of text imagery and beautiful melodies that foreshadow Graun's success in the opera arena. This paper serves as an introduction to the composer and to the work and includes a movement-by-movement analysis and suggestions for performance.

INDEX WORDS: Carl Heinrich Graun, Christmas Oratorio, *Weihnachtsoratorium*, Baroque music, Conductor's guide

CARL HEINRICH GRAUN'S *WEIHNACHTSORATORIUM*:
A MUSICAL ANALYSIS AND CONDUCTOR'S GUIDE

by

JASON DOUGLAS VODICKA

B.M., Westminster Choir College of Rider University, 2002

M.M.E., Westminster Choir College of Rider University, 2009

A Dissertation Submitted to the Graduate Faculty of The University of Georgia in Partial
Fulfillment of the Requirements for the Degree

DOCTOR OF MUSICAL ARTS

ATHENS, GEORGIA

2013

© 2013

Jason Douglas Vodicka

All Rights Reserved

CARL HEINRICH GRAUN'S *WEIHNACHTSORATORIUM*:
A MUSICAL ANALYSIS AND CONDUCTOR'S GUIDE

by

JASON DOUGLAS VODICKA

Major Professor: Daniel Bara

Committee: Gregory Broughton
Dorothea Link

Electronic Version Approved:

Maureen Grasso
Dean of the Graduate School
The University of Georgia
August 2013

DEDICATION

To H.H.B., Jr.

ACKNOWLEDGEMENTS

With thanks to Dr. Daniel Bara, Dr. Gregory Broughton, Dr. Dorothea Link, Dr. James Jordan, Dr. Frank Abrahams, Diana Crane, James Moyer, and Derek Cressman.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	v
CHAPTER	
1 INTRODUCTION	1
2 OVERVIEW	10
3 MOVEMENT ANALYSIS.....	19
4 A GUIDE TO HISTORICALLY INFORMED PERFORMANCE	85
BIBLIOGRAPHY	102
APPENDICES	105
A SUGGESTED CUTS.....	105
B IPA PRONUNCIATION GUIDE	107
C MOVEMENTS AT A GLANCE.....	114

CHAPTER I

INTRODUCTION

Purpose

Though best known for his twenty-seven operas written under the patronage of Frederick the Great, Carl Heinrich Graun's legacy comes from his two late works, the *Te Deum* (1757) and the Passion Oratorio, *Der Tod Jesu* (1755). His *Weihnachtsoratorium* is an equally compelling early work that merits presentation in the twenty-first century. Its simple yet sophisticated movements are well within the performing capabilities of school, church, and community choirs. This document places the work in historical context and provides a musical analysis to aid in concert preparation.

Biography

Carl Heinrich Graun was born in Wahrenbrück, Saxony, in 1703 or 1704. In 1714 he was sent to the Dresden Kreuzschule where he joined his elder brother, Johann Gottlieb, as a student of singing. While in Dresden, Graun first showed his affinity for opera, copying out the arias from George Frideric Handel's *Teofane* in 1717 after only three hearings.¹ He remained in Dresden until 1724/5, working as a freelance composer of opera as well as Protestant and Catholic church music. Graun composed two Passion settings, an Easter Oratorio, and two cycles of church cantatas early in his career, and the *Weihnachtsoratorium* was probably intended for use on Christmas Day during one of these

¹ John H. Roberts, *Handel Sources: Materials for the Study of Handel's Borrowing* (New York: Garland, 1986), ix-xv.

cycles.² While it is likely that he completed these works in Dresden, it is also possible that Graun completed them in Braunschweig (Brunswick) where he was employed from 1724/5 to 1735.

Graun's primary employment in Brunswick was as a tenor in the chapel choir of Duke August Wilhelm. He also performed in operas held annually during summer and winter festivals. Works by Antonio Lotti and Handel were especially popular at the festivals, and Graun sang a leading role in Handel's *Ottone, Re di Germani* in 1725. In addition to singing in the operas, Graun also arranged and wrote new music for the productions. He re-set existing arias, added duets and ballet music, and inserted new arias for himself to sing. Graun composed six full operas for the Duke and was promoted to the post of *Vice Kapellmeister* in 1731³.

Graun is best known for his work at the court of Frederick the Great. Graun's first contact with Prince Frederick was in 1733 when he composed an opera, *Lo specchio della fedeltà*, for Frederick's wedding.⁴ Two years later, Graun was invited to join the Prince's court at Brandenburg, once again joining his elder brother who was already a court composer and violinist. The younger Graun's responsibilities included teaching composition to Frederick who also wrote the libretti for three of Graun's operas. It was at Frederick's court that Graun interacted with Johann Joachim Quantz and Carl Philipp Emmanuel Bach who were also employed by the Prince, and he also met visiting musicians

² Peter Wollny, Preface, translated by Katherine Douglas, to Carl Heinrich Graun's *Oratorium in Festum Nativitatis Christi*, edited by Ekkehard Krüger and Tobias Schwinger (Beeskow: Ortus, 1998), v.

³ John Whitfield Grubbs, "The Sacred Vocal Music of the Graun Brothers: A Bio-Bibliographical Study" (PhD diss., University of California Los Angeles, 1972).

⁴ Christoph Henzel, "Graun," in *Die Musik in Geschichte und Gegenwart*, edited by Ludwig Finscher (Kassel: Bärenreiter, 2007), Personenteil, 5: 1506-1525.

such as Johann Sebastian Bach and Georg Philipp Telemann. Graun accompanied the court in its move to Rheinsberg in 1736 and again to Berlin and Potsdam in 1740 when Frederick was crowned King of Prussia.

Graun dominated the Berlin opera scene for fifteen years, composing and presenting twenty seven original operas. This successful run ended with the outbreak of the Seven Years War in 1756. Graun was eventually named Frederick's *Kappelmeister* in 1759, the same year in which he died.⁵

Works and Legacy

Though Graun was best known for his operatic output, he was also a prolific composer of instrumental music, sacred and secular cantatas, and both sacred and secular song. He also wrote numerous *solfeggio* exercises and even invented a new system of solmization. Graun's works are typically divided into two stylistic periods: those written before and those written after his move to the court of Frederick the Great. Graun himself had little use for his early works and did not keep copies of his youthful compositions, thus many have been lost.⁶

Graun composed six operas in this early period in addition to an Easter oratorio, two cycles of church cantatas (mostly lost), and two Passion oratorios: *Ein Lämmlein geht und trägt die Schuld* (known as the *Kleine Passion*), and *Kommt her und schaut* (the *Grosse Passion*). The *Weihnachtsoratorium* (Christmas Oratorio) also falls into this early period and was probably the Christmas Day component of one of the two cantata cycles. Graun's later period consists primarily of the twenty seven operas written for Berlin. His *Montezuma* (1755) is the only opera to appear in modern edition. His 1756 opera *Merope*

⁵ Grubbs, "The Graun Brothers," 10.

⁶ Wollny, "Preface," v.

is especially forward-looking in that it contains no arias in da capo form. Just fifteen years after Graun's death, C.P.E. Bach wrote that Graun's operas were already out of fashion due to rapidly shifting preferences in style.⁷

Two sacred works cemented Graun's reputation as a composer for at least 75 years after his death. His passion cantata *Der Tod Jesu* (1755) was the most performed passion setting in Germany until the rediscovery of Bach's *St. Matthew Passion* in 1829. *Der Tod Jesu* also gained popularity abroad and was performed in France, Italy, Scandinavia, England, and the United States. Graun's *Te Deum*, written for a military victory in 1757, was similarly admired by the musical and general publics.⁸

Graun was highly revered by other composers during his lifetime. His works were parodied by Handel who used numerous portions of the *Grosse Passion* in his operas, oratorios, and church anthems.⁹ Either J.S. Bach or Johann Cristoph Altnikol, Bach's successor at Leipzig, penned a *Passions-Pastiche* based on Graun's *Kleine Passion*. Dated 1750 and in Altnikol's hand, the work also includes movements by Telemann, Bach, Johann Kuhnau, and others.¹⁰ In 1789, Charles Burney wrote that Graun was the "idol of the Berlin School" because of his two late sacred pieces.¹¹

Two illustrations from the late 1700's attest to Graun's posthumous reputation. The first, from Carl Friedrich Cramer's *Magazin der Musik*, depicts two columns on which are printed the names "HaENDL" and "GRAUN" (see Figure 1.1). Bach's name appears above in

⁷ Grubbs, "The Graun Brothers," 13.

⁸ Brian Robins, "Carl Heinrich Graun's *Christmas Oratorio*: A Recent Discovery is Recorded by Hermann Max," *Fanfare* 24, no. 2 (November 2000): 65.

⁹ Roberts, *Handel Sources*, ix-xv.

¹⁰ "Carl Heinrich Graun: Passion Cantata *Ein Lämmlein geht und trägt die Schuld*," Bach Cantatas Website, accessed June 11, 2013, <http://www.bach-cantatas.com/Vocal/BWV1088.htm>.

¹¹ Charles Burney, *A General History of Music from the Earliest Ages to the Present Period with Critical and Historical Notes by Frank Mercer* (New York: Harcourt, Brace, and Co., 1935), 929.

the heavens on a banner held by an angel.¹² Grubbs writes that though Graun's name is scarcely known today, this "depiction was by no means capricious or a historical curiosity. Rather it is a reflection of 18th Century views based on aesthetic interests somewhat different than today."¹³ Another illustration in the 1799 German music periodical *Allgemeine musikalische Zeitung* depicts a "sun of composers" with Bach's name at the center (see Figure 1.2).¹⁴ The names Mozart, Telemann, Gluck, CPE Bach, and others are written on the first layer of rays, and lesser composers such as Ditters, Quantz, and Forkel appear in an outer layer. Lying immediately alongside Bach's name in the center are three other names: "J. Haydn," "Haendel," and "C. H. Graun."

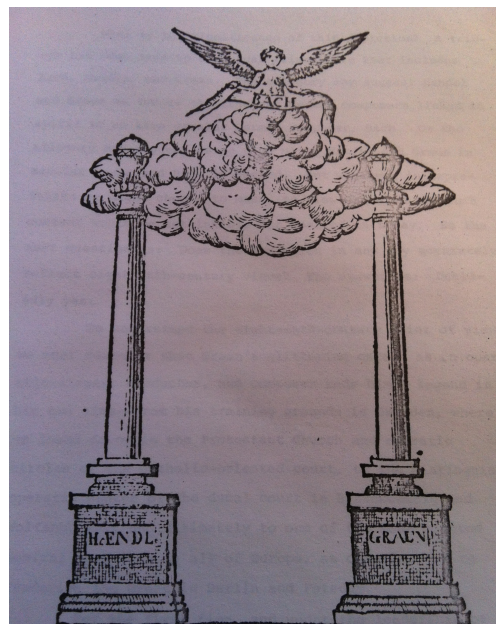


Figure 1.1: From Cramer's *Magazin der Musik* of 1783

¹² Carl Friedrich Cramer, ed., *Magazin der Musik* 1 (1783; reprint Hildesheim: Georg Olms, 1970), 556-7.

¹³ Grubbs, "The Graun Brothers," 11.

¹⁴ <http://www.flickr.com/photos/renzodionigi/5637128481/>, accessed June 17, 2013.

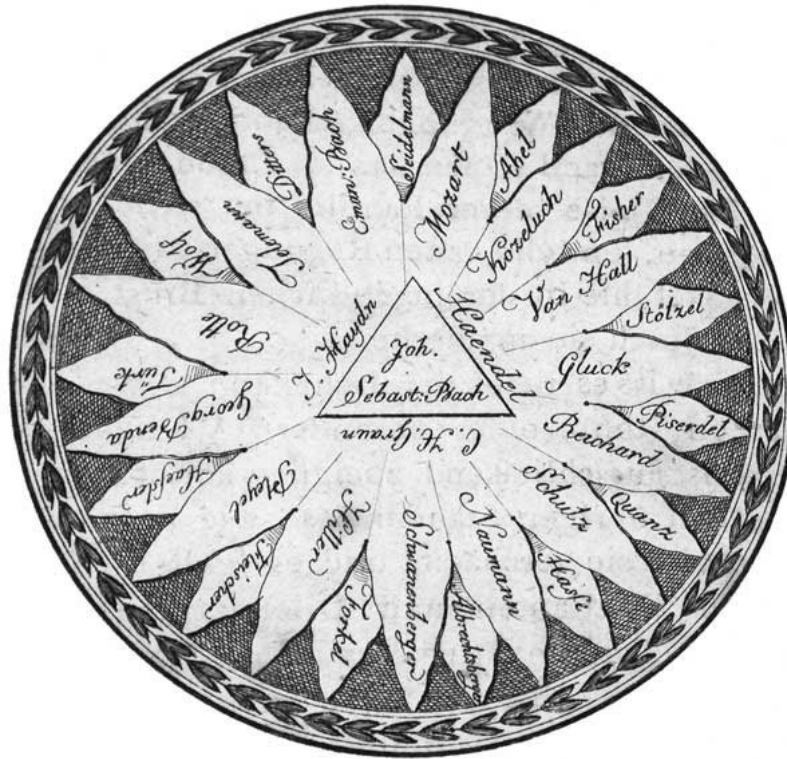


Figure 1.2: From *Allgemeine musikalische Zeitung* (1799)

Style

Graun's music was greatly influenced by his interaction with the "modern Italian" operas of Lotti and Handel.¹⁵ His vocal music is characterized by its elegant simplicity as well as its lyricism. His student Johann Philipp Kirnberger wrote that because Graun was a singer himself, he was "the most euphonious and thoughtful writer of beautiful vocal melody."¹⁶ Graun was a self-proclaimed "enemy of coloratura," believing instead in the simplicity of melody and harmony. This simple singing style also appears in the instrumental music of his brother, Johann Gottlieb, and in the operas of Johann Adolph

¹⁵ Christoph Henzel, "Graun," in *Grove Music Online* (Oxford University Press), <http://www.oxfordmusiconline.com.proxy-remote/galib.uga.edu/subscriber/article/grove/music/11653pg3.5> (accessed 11 February, 2013).

¹⁶ Grubbs, "The Graun Brothers," 7.

Hasse and Christoph Willibald von Gluck who felt that simple, unadorned melody could better “bring the *Affekt* directly to the hearts of the audience.”¹⁷ Conductor Hermann Max states that these composers “were particularly fond of pastel colors...This is a time of elegance, loveliness, and lightness, not aggression,” and it is these qualities, according to Max, that lead directly to the Viennese Classical style.¹⁸

The Work

Graun’s *Weihnachtsoratorium* (Christmas Oratorio) is scored for SATB choir, four soloists, strings, 2 oboes, and basso continuo. Three trumpets and timpani accompany the opening, closing, and central choruses, and pairs of obbligato flutes (transverse), horns, oboes d’amore, and bassoons play in one movement each. Viola pomposa doubles the tenor soloist in one aria. The libretto comes from the books of Luke and Isaiah, Lutheran chorales, and reflective devotional poetry. Though the librettist is unknown, Peter Wollny compares the text to those written for Graun’s early passions and to the libretti developed by Karl Wilhelm Ramler for Telemann.¹⁹ The work was written between 1721 and 1730 and thus falls into Graun’s early stylistic period.²⁰

Extant Sources

Two manuscript copies of the work survive, though neither is Graun’s original autograph. One copy is housed at the Library of Congress in Washington, DC. Its exact date and provenance are not known, but it is suspected to be an item discovered missing from

¹⁷ Robins, “Recent Discovery,” 63.

¹⁸ Ibid.

¹⁹ Wollny, “Preface,” v.

²⁰ Grubbs, *The Graun Brothers*, 395.

the Amalienbibliothek's in 1787.²¹ The other is housed at the University Library in Wrocław (Breslau), Poland, and comes from the St. Elisabethkirche, also located in Wrocław. Accompanying documentation indicates performances at this church on Christmas Day in 1791 and 1797, and another performance at the church in 1804. A libretto for the oratorio is also catalogued with the manuscript and includes several discrepancies with the score.²² Graun's works have been catalogued by Grubbs who assigned the work the number GruG 25²³ and by Christoph Henzel who numbers it as GraunWV Bv:IX:18.²⁴

Modern Edition

The sole modern edition of the work is edited by Tobias Schwinger and Ekkehard Krüger based on the manuscript housed in the Library of Congress.²⁵ The Polish manuscript was not consulted for this edition because the editors considered it to be of a later date and therefore less important.²⁶ Its later date aside, a side-by-side comparison could still prove to be enlightening. The oratorio was recorded by the Rheinische Kantorei and Das Kleine Konzert under the direction of Hermann Max in 1999 and is available on the *cpo* label.²⁷ The work was premiered in the United States on December 7, 2003 by the

²¹ Critical Report to Carl Heinrich Graun, *Oratorium in Festum Nativitatis Christi*, Full score edited by Ekkehard Krüger and Tobias Schwinger (Beeskow: Ortus Musikverlag, 1998), vi.

²² Répertoire International des Sources Musicales, Series A/II: *International Inventory of Musical Sources after 1600*, <http://opac.rism.info/search?documentid=301000005>, accessed June 11, 2013.

²³ Grubbs, "The Graun Brothers," 395.

²⁴ Christoph Henzel, *Graun-Werkverzeichnis* (Beeskow, Germany: Ortus-Musikverlag, 2006).

²⁵ Carl Heinrich Graun, *Oratorium in Festum Nativitatis Christi*, Full score edited by Ekkehard Krüger and Tobias Schwinger (Beeskow: Ortus Musikverlag, 1998).

²⁶ Email correspondence with Ekkehard Krüger, May, 2013.

²⁷ Carl Heinrich Graun, *Christmas Oratorio*, Performed by Ingrid Schmithüsen, Lena Susanne Norin, Markus Schäfer, Klaus Mertens, Rheinische Kantorei, and Das Kleine Konzert, conducted by Hermann Max, *cpo*, 1999, CD.

Pennsbury High School Chamber Choir and guest orchestra, James Moyer, conductor, with the author at the keyboard.

CHAPTER 2

OVERVIEW

This chapter will summarize the formal, expressive, and stylistic trends found in Carl Heinrich Graun's *Weihnachtsoratorium*. Chapter 3 will then explore these concepts as applied to each individual movement. Comparisons will be made to other Christmas oratorios by German composers of the Baroque era. Notable compositions from this genre include Bach's *Christmas Oratorio*, BWV 248, written in 1734, and Part I of Handel's *Messiah* (1741). Heinrich Schütz's *Historia der Geburt Jesu Christi*, SWV 435 of 1664 is an important early predecessor, and Telemann's Christmas oratorio, *Die Hirten bei der krippe zu Bethlehem*, TWV 1:797, written in 1759, comes from the latter part of the era.

Libretto

Graun's libretto is loosely arranged in four thematic sections. The opening movements focus on the prophecy of Christ's birth using light as a symbol of salvation. Movements 5-12 address Christ's contradictory roles, doubt, and the necessity of faith for salvation. Movements 13-18 describe Christ's arrival on earth and explore his conquering of space and time. Movements 19-23 are personal expressions of hope that all may become followers of Christ.

Graun's libretto is comprised of scriptures from the Old and New Testaments, Lutheran chorale texts, and devotional poetry by an unknown author. While angels, shepherds, and Wise Men all appear briefly in the libretto, the work's true focus is the importance of Christ's coming to the salvation of the soul. The libretto sternly rejects doubt

and reason, favoring instead salvation through faith alone. This intense focus on salvation is unique among Baroque Christmas works that typically relay the scriptural details of Christ's birth.

The libretto's unique focus on faith stems from anti-Enlightenment theological trends from the time of the work's composition. As early as 1694, theologians such as Valentin Loescher (1673-1749) were lecturing on the "influence of Descartes and the misuse of philosophy in theology since [his] time."²⁸ In his *Praenotiones Theologicae*, written in 1709, Loescher decries the "radical doubting of everything," and he critiques Descartes' followers for their application of scientific reasoning to religious beliefs.²⁹ While Loescher does not deny the usefulness of reason in most matters, "when reason...no longer agrees with faith, [he] refuses it the last word."³⁰ Further, Loescher asserts that "faith has its own evidence" and that "theology is not a science and need not, therefore, offer demonstrations which satisfy its demands."³¹

Loescher's writings were published shortly after his move to Dresden, the "metropolis of Lutheranism in Germany," where Graun's *Weihnachtsoratorium* was probably composed. His anti-Enlightenment theological concepts directly impact the makeup of Graun's libretto. Instead of balancing poetic, chorale, and biblical texts, the libretto favors devotional poetry, which can most directly address the salvation of the

²⁸ Vernon P. Kleinig, "Confessional Lutheranism in Eighteenth-Century Germany," *Concordia Theological Quarterly* 60, no. 1-2 (January-April 1996): 98.

²⁹ *Ibid.*, 103.

³⁰ *Ibid.*

³¹ *Ibid.*

individual soul.³² As much of the poetry is written in first person, the work has an intensely personal feel.

The symbol of light is of particular significance to the work, appearing in eight of the oratorio's twenty-three movements. Suzanne Kirschner writes that light, originally a Christian symbol for the presence of God, was appropriated by Enlightenment philosophers many years before the composition of the *Weihnachtsoratorium*.³³ She writes that "by the end of the 1600s, the inner light [of God] began to mutate into 'reason' and 'autonomy' ... Thus it was that the inner light of God in the soul metamorphosed into the inner light of reason."³⁴ Graun's libretto conspicuously re-appropriates light as a symbol, using it to represent Christ throughout the oratorio. While the Enlightenment philosophers spoke of light that comes from within, Graun's libretto speaks only of light that comes directly from Christ.

Large Scale Form

Graun's *Weihnachtsoratorium* incorporates sacred forms from the church and newer secular forms from opera. Sacred forms include concertato choruses with instrumental accompaniment, a *stile antico* fugue (movement 15), and chorales in four-part harmony. Operatic forms include both *secco* and accompanied recitatives and da capo arias and duets.³⁵ Movement 5 is written in a hybrid form incorporating both sacred and secular

³² Devotional poetry is poetic text written for public or private religious use. Though not taken directly from scripture, it often alludes to scriptural themes or symbols.

³³ Suzanne R. Kirschner, *The Religious and Romantic Origins of Psychoanalysis: Individuation and Integration in Post-Freudian Theory* (New York: Cambridge University Press, 1996).

³⁴ *Ibid.*, 149-152.

³⁵ Peter Wollny, "Genres and Styles of Sacred Music Around and After 1700," in *The World of the Bach Cantatas: Early Sacred Cantatas*, ed. Christoph Wolff (New York: Norton, 1997), 19-20.

idioms. While Handel, Bach, Schütz, and Telemann include movements for instruments alone (for example, pastorale movements to introduce the shepherds), Graun includes no purely instrumental movements in his work. Table 2.1 lists the work's movements in chronological order.

	Movement	Title	Tempo	Key	Theme
1	Coro	Mache dich auf, werde licht	Grave/Allegro	D	Prophecy and Preparation
2	Aria (A)	Erscheine doch und komm, erbarmun	Largo e dolce	d	
3	Accompagnato (A)	So mache dich denn auf		Bb-g	
4	Choral	Gott sei dank durch alle welt		Eb	
5	Coro (w/ Sop)	Uns ist ein Kind geboren	Vivace	Bb-gm-Eb-gm	Doubt, Faith, Christ's Roles
6	Recitativo (S)	Geh, taumelnde Vernunft		Eb	
7	Aria (B)	Abgrund krache, Tod erzittre	Allegro	c	
8	Recitativo (S,A)	O wunderbares Kind		Eb-E	
9	Aria (S)	Die sterblichkeit gebiert das leben	Affettuoso	A	
10	Accompagnato (T)	So komm, o Sohn der Ewigkeit		f#-C	
11	Aria (T)	Erfülle mich, du holdes Wesen	Larghetto	C	
12	Choral	Wie soll ich dich empfangen		C	Central
13	Recitativo (T/S)	Und maria gebar ihren ersten Sohn		E-b	Arrival at Bethlehem, Conquering time/place
14	Aria	Zeit und Stunde sing er fullt		D	
15	Coro (Fugue)	Euch ist heute der Heiland geboren	Allabreve	b-D	
16	Recitativo (A)	Mein Geist getrost		D-E	
17	Choral	Ein Kindelein so lobelich		A	
18	Recitativo (B/T)	Und die Hirten kamen eilent		C#-B	Personal hope
19	Aria (T)	Ewger Sohn, erhaltner Segen	Cantabile	E (c#)	
20	Recitativo (T/A)	Wohlan, es soll mir Abrahams		A-Ab	
21	Duetto	Herr, im Frieden will ich sterben		Eb (g)	
22	Choral	Lob, Preis und Dank, Herr Jesu Christ		G	
23	Schlusschor	Eilt, ihr Seelen, folgt den Weisen		D	

Table 2.1: *Weihnachtsoratorium* forms, keys, and themes

Instrumentation

Graun makes use of a standard Baroque orchestra of strings and basso continuo with the strings and/or voices frequently doubled by two oboes. The use of three trumpets and timpani on festive choruses is a typical addition also found in oratorios by Bach,

Handel, and Telemann. Graun also adds obbligato winds in pairs to many of the arias and the duet.³⁶ This creates a variety of unique timbres. Graun doubles the tenor line in movement 19 with viola pomposa (a five-stringed relative of the viola), creating yet another unique sonority. Table 2.2 shows Graun's orchestrations by movement.

	Movement	Tr	Timp	Horn	Fl	Oboe	Bssn	VI	Vla	BC
1	Coro	1,2,3	X			1,2		1,2	X	X
2	Aria (A)							1,2	X	X
3	Accompagnato (A)							1,2	X	X
4	Choral			1,2				1,2	X	X
5	Coro (w/ Sop)					1,2		1,2	X	X
6	Recitativo (S)									X
7	Aria (B)							1,2	X	X
8	Recitativo (S,A)									X
9	Aria (S)					D'am 1&2		1,2	X	X
10	Accompagnato (T)							1,2	X	X
11	Aria (T)					1,2	1,2	1,2	X	X
12	Choral					1,2		1,2	X	X
13	Recitativo (T/S)									X
14	Aria				1,2			1,2	X	X
15	Coro (Fugue)	1,2,3	X			1,2		1,2	X	X
16	Recitativo (A)									X
17	Choral					1,2		1,2	X	X
18	Recitativo (B/T)									X
19	Aria (T)							1,2	X, pomp	X
20	Recitativo (T/A)									X
21	Duetto			1,2				1,2	X	X
22	Choral					1,2		1,2	X	X
23	Schlusschor	1,2,3	X			1,2		1,2	X	X

Table 2.2: Instrumentation

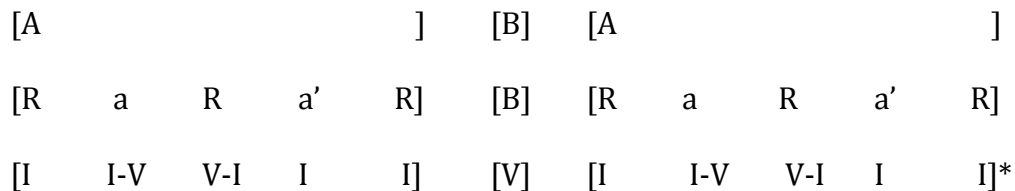
Aria Form

Graun, who adapted and performed operas by Handel and Lotti as a young man, uses 18th century da capo form for all six of his arias as well as the duet. Da capo form at its

³⁶ Graun's orchestration poses the issue of many instruments that play only in one movement, a particular concern when hiring a professional orchestra.

most basic is a ternary A-B-A form where A and B contrast with each other by means of text and key area. As performers traditionally embellish the closing A section with vocal ornaments, an overall A-B-A' form is created.³⁷

Graun utilizes a fully developed version of da capo form that incorporates instrumental ritornellos (R) and two full presentations of the text in both A sections. Graun's A section form then is R-a-R-a'-R where the first "a" modulates to the dominant and the second "a" both starts and ends in the tonic key (see figure 3). Because Graun uses the same motives for both the "a" sections and the instrumental ritornellos, variety comes in the form of subtle variations in pitch, rhythm, and phrase length. Because Graun's B sections frequently reuse melodic and/or rhythmic motives from A, a highly unified work is created.



**For minor mode movements, substitute i for I and III for V*

Figure 2.1: Full 18th century da capo form

³⁷ Marita P. McClymonds, "Aria: 18th century," in *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed June 3, 2013, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/43315>.

Affective Elements

Key Area

The Baroque “doctrine of the affections” held that different keys could elicit specific emotions or affects in the listener. While composers did not necessarily agree on the specific attributes of every key, Rita Steblin’s book shows that many agreed on their basic affective qualities.³⁸ In many movements, Graun’s key choice matches the key characteristics described by Steblin’s eighteenth century composers and theorists. Two notable exceptions to this rule are Graun’s use of G Minor to depict power and majesty, but which was more frequently used by his contemporaries to denote unease and resentment, and his use of secco recitatives to transition between distant key areas.

In the following table, Graun’s key choices are compared to the key descriptions in Christian Friedrich Daniel Schubart’s *Ideen zu einer Asthetik der Tonkunst* of 1784 as translated by Steblin. Though Schubart’s writing post-dates the oratorio by more than fifty years, it is used here because his descriptions neatly summarize the general consensus of most composers from the eighteenth century. Note that movement 5 is set in multiple keys reflecting the varied affect of its different texts while movement 15 moves from B Minor to the relative major mode.

³⁸ Rita Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries* (Ann Arbor: UMI Research Press: 1983), 226-98.

#	Type	Key	Words from Text	Schubart
1	Coro	D	Arise, light, glory	The key of triumph, of Hallelujahs...of victory rejoicing.
2	Aria (A)	d	Tender, compassionate love	Melancholy womanliness; the spleen and humours brood.
3	Accomp. (A)	g	Glory, magnificence	*Graun's key for power and majesty
4	Chorale	Eb	Thanks to God for his abiding word	The key of love, devotion, of intimate conversation with God.
5	Coro	Bb	A boy has been born for us	Cheerful love, clear conscience, hope, aspiration for a better world.
	Recit. (S)	g	Heaven, Savior	*Graun's key for power and majesty
	Chorale	Eb	Christ's pure resting-place in the heart's shrine	The key of love, devotion, of intimate conversation with God.
	Recit. (S)	g	Lord, deliver, Savior	*Graun's key for power and majesty
	Coro	g	Dominion, wonderful, God-like, Prince of Peace	*Graun's key for power and majesty
6	Recit. (S)	G-Eb	TRANSITION	
7	Aria (B)	c	Depths crash, Death trembles	All languishing, longing
8	Recit. (S,A)	Eb-E	TRANSITION	
9	Aria (S)	A	New life, belief of a child	Youthful cheerfulness and trust in God.
10	Accomp. (T)	f#-C	TRANSITION	
11	Aria (T)	C	Enter my heart and soul, purify my sin	Completely pure. Its character is: innocence, simplicity, naivety, children's talk.
12	Coro	a	Consolation, love, desire	Tenderness of character
13	Recit. (T/S)	E-b	TRANSITION	
14	Aria (S)	D	The time has come, Jesus returns, new life	The key of triumph, of Hallelujahs...of victory rejoicing.
15	Coro	b	Today is born a Saviour	Key of patience, calm awaiting one's own fate, submission to divine dispensation.
		D	Which is Christ the Lord in the City of David	The key of triumph, of Hallelujahs...of victory rejoicing.
16	Recit. (A)	D-E	TRANSITION	
17	Chorale	A	The child, purity, salvation	Youthful cheerfulness and trust in God.
18	Recit. (B/T)	C#-B	TRANSITION	
19	Aria (T)	E	Eternal Son, received blessing	Noisy shouts of joy, laughing pleasure and not yet complete, full delight.
20	Recit. (T/A)	A-Ab	TRANSITION	
21	Duetto (S1,2)	Eb	Lord I want to die in peace, happy resurrection	The key of love, devotion, of intimate conversation with God.
22	Chorale	G	Thankful praise and glory	Every tender gratitude or true friendship and faithful love
23	Schlusschor	D	Hurry to Jesus, thankfulness a thousand times	The key of triumph, of Hallelujahs...of victory rejoicing.

Table 2.3: Affective use of key area

Text and Musical Imagery

The inspiration for Graun's musical motives is the libretto, and images from the text are depicted musically in nearly every single movement. In the opening chorus, Graun sets the words "Mache dich auf (Arise)" to three rising arpeggiated figures (see example 2.1). This musical gesture contrasts with falling stepwise motion on "denn dein Licht kommt (thy light has come)" in the following measures (example 2.2). In movement 2, the alto soloist asks Christ to come to earth in tender, compassionate love. Graun represents Christ's descent in downward moving scalar patterns, and an augmented second is used to depict the heart's yearning (see example 2.3). These and other musical images are discussed in greater detail in chapter 3.

22

Soprano

Ma - che dich auf, ma - che dich auf, ma - che dich auf,

Alto

Ma - che dich auf, ma - che dich auf, ma - che dich auf,

Tenore

Ma - che dich auf, ma - che dich auf, ma - che dich auf,

Basso

Ma - che dich auf, ma - che dich auf, ma - che dich auf,

+ Cl. 1,2,3; Timp.;
Ob. 1,2; Va

Vi. 2

Vi. 1

Example 2.1: Movement 1, mm. 22-24

solo

denn dein Licht kommt, denn dein Licht kommt.

solo

denn dein Licht kommt, denn dein Licht kommt.

Example 2.2: Movement 1, mm. 27-28



Example 2.3: Movement 2, mm. 1-3

Recitatives

Graun's recitatives are characterized by their quick delivery of the text. As noted above, Graun often uses recitatives as a means of transitioning between distantly related keys (see table 2.1). While the arias and choruses are full of varied text imagery, Graun uses just two devices to depict the text in his recitatives. First is the use of dotted French overture-like rhythms in the orchestra to denote regality and power. Strong words such as "Held (hero)" (example 2.4) and "Wort (word)" (example 2.5) typically receive such orchestral punctuations. Second is Graun's use of seventh chords, often in inversion, to depict anxiousness or a sudden change of heart. In movement 5, seventh chords are used to depict doubt and the soloist's faltering faith (see example 2.7). The exploration of these stylistic and formal trends as found in each movement is the focus of chapter 3.



Example 2.4: Movement 3, mm. 13-14

Wort,

Example 2.5: Movement 5, m. 62

81
Zwei-fel fes-selt mich, die schlüp-f-ri-che Ver-nunft sagt:

Example 2.6: Movement 5, mm. 81-82

CHAPTER 3

MOVEMENT ANALYSIS

This chapter provides a brief musical analysis of each movement, referencing the general trends discussed in chapter 2. Suggestions for performance are also provided for each movement. General performance guidelines can be found in chapter 4.

1. Coro: “Mache dich auf, werde licht”

Text

Mache dich auf, werde licht;
denn dein Licht kommt,
und die Herrlichkeit des Herrn
gehet auf über dir.

Arise, shine;
for thy light has come,
and the glory of the Lord
is risen upon thee.

(Isaiah 60: 1 King James Version)

The opening chorus is a rousing call to “arise clothed in light.” The symbol of light runs through the first four movements, uniting them into a sort of musical scene. The text from Isaiah unites the past and the present; while it is a prophetic text written in the past, its present tense language addresses the audience directly.

Instrumentation and Key

Graun uses a festive orchestration of continuo, strings, trumpets, and timpani. Oboes are used occasionally to double the strings or the vocal lines. The key of D Major reinforces the bright, victorious feeling of the instrumentation.

Form

The movement is structured as a prelude and fugue with a six-measure *Grave* introduction for strings and continuo (see Table 3.1). In the introduction, the strings move in syncopated, upward moving gestures that create a sense of stately regality (see Example X). The half-cadence in measure 6 creates an air of expectancy that is answered by the entrance of the trumpets in measure 7.

Intro (Grave)	Prelude (Allegro)			Fugue				
1-6	7-21	22-34	35-47	48-61	62-	-76	77-79	80-82
	Intro	A	B	Exposition			Final statement	Cadential
				B, T, A, S, B	m. 67-71 Middle entrances	m. 75 Pedal A	B (subj)/ S (c-subj)	
D Major	D	D-A	A-D	D	b	D		

Table 3.1: Form of Movement 1



Example 3.1: Movement 1, mm. 1-6

The prelude appears in binary form with an opening instrumental ritornello. The ritornello (mm. 7-21) introduces the musical ideas that will be sung by the chorus starting in measure 22. In the ritornello and the chorus, Graun uses irregular groupings of short, repeated motives to create a sense of excitement and expectancy. The B section of the

prelude repeats the text and motives from the first section in the dominant key of A Major before closing in the tonic key.

The fugue is built on a quick, descending subject featuring syncopation and sequencing. The countersubject also takes a descending course, creating a chain of 2-3 suspensions with the subject. It is syncopated as well, and its accented notes interlock with the accented notes of the subject. Graun uses a short “linking motive” to negotiate between the subject and the countersubject, and he also uses this motive as an independent musical gesture throughout the fugue. Example 3.2 shows a statement of the subject in the soprano, the countersubject in the alto, and two iterations of the linking motive in the tenor.

56

und die Herr-lich - keit des Herrn ge - het auf, ge - het auf ü - ber dir, ge-het

dir, ge-hetauf, die Herr - - - lich-keit des Herrn ge - het auf ü-ber dir,

auf ü-ber dir, ge-hetauf, die Herr-lich-keit des Herrn ge - het auf,

Example 3.2. Movement 1, mm. 56-58

Table 3.2 is a formal diagram of the fugue where [S] represents the subject, [C] the countersubject, and [+] the linking motive. [P] indicates a pedal tone, and [-] indicates freely composed material. Full entries of the subject and countersubject are highlighted in gray. Special features include a fifth statement of the subject in the exposition (mm. 59-61),

the half cadence on the downbeat of measure 6. The half-note and the rest in this measure can be lengthened slightly to create a sense of expectation.

A steady tempo of approximately ♩ = 108 at the *Allegro* will ensure that the string and trumpet figures remain clear and lively. The entrance of the trumpets, timpani, and oboes will naturally increase the volume for this section to *forte*. The trumpets should play at a comfortable *mf-f*, always keeping in balance with the lighter strings, winds, and voices. In measures 12-13 and 16-17 the violins are marked *p*, implying contrast with the preceding material. Because of the reduced orchestration, the violins can play an actual *mf* to create the appropriate amount of contrast (see the discussion on dynamic markings in chapter 4 for more clarification on this matter). Build energy in the ritornello to climaxes at measure 11 and measure 21. The choir can enter at a comfortable *mf* to give room for growth on each repetition of the text “Mache dich auf.” Increase volume and energy on every repetition of the text, building to climaxes at measures 27, 33, 39, and 46. In the fugue, be sure that subjects and countersubjects project more loudly than the linking figure or other free counterpoint.

Use the text to guide vocal articulation. Stress the syllables that fall on strong beats of the measure while backing away from those that do not (ex. MA-che dich AUF). Each musical gesture should follow the natural emphasis of both the words and the meter. Be sure that the instrumental articulation in measures 7-21 matches the choral articulation in the following measures. In the fugue, bring out the syncopated nature of the text that works against the natural rhythm of the meter (see example 3.3).

ma - che dich auf, denn dein Licht kommt.

und die Herr-lich - keit des Herrn ge - het auf, ge - het auf ü - ber dir,

die Herr - - - lich-keit des Herrn ge - het auf ü-ber dir,

Example 3.3: Movement 1 articulation suggestions

2. Aria: "Erscheine doch und komm"

Text:

Erscheine doch und komm,
 erbarmungsvolle Liebe
 brich durch, in Gott gebornes Kind,
 brich herein.
 Vernimm einmal des Herzens
 nasse Sehnsuchtstriebe,
 die Früchte deines Außenbleibens sein.

Zerreiß die Himmelsburg
 und fahre bald hernieder,
 ach, hülle dich nicht mehr
 in finstre Schatten ein,
 belebe meine durch
 den Fluch zerschlagne Glieder,
 erhelle, ewigs Licht,

Do appear and come,
 tender compassionate love
 Rise upon us, Son of God,
 come forth to us.
 Just hear the mourning
 of the yearning heart,
 as the result of your absence.

Break the heavenly stronghold
 and come down soon from heaven to us,
 oh, do not dwell in the land
 of dark shadows any longer,
 restore my
 cursed-broken limbs,
 brighten up, eternal light,

des Glaubens matten Schein.

our weak faith.³⁹

In this aria, the alto soloist asks Christ to hear her heart that is mourning because of his absence. She asks him to come forth from his heavenly fortress and descend to earth. Shadowy images such as “dark shadows” and “cursed-broken limbs” counter-balance the light imagery of the opening chorus. In the aria the continuum of time and space are blurred. While Christ had already come to earth in the opening chorus, the soloist now yearns for his coming.

Instrumentation and Key

Graun pares the orchestra down to just strings and continuo which contrasts with the joyful instrumentation of the opening chorus. The key of D Minor creates an affect of melancholy and brooding, which contrasts with the bright, celebratory key of the opening movement.⁴⁰

Form

The da capo aria begins in D Minor with an instrumental ritornello that serves to introduce the primary thematic elements. The voice enters at measure 7 and sings for six measures, ending in a half-cadence on the dominant, A Major. The voice, however, immediately descends again into the gloom of D Minor. The second vocal section (mm. 13-22) lasts for ten measures and is more chromatically adventurous than the first. Its

³⁹ Translation by Astrid Reisener and Kim Moore, in Carl Heinrich Graun, *Oratorium in Festum Nativitatis Christi*, Edited by Ekkehard Krüger and Tobias Schwinger, Piano-vocal edition by Ekkehard Krüger (Beeskow: Ortus Musikverlag, 1998), vii.

⁴⁰ Steblin, *Key Characteristics*, 226-298.

increased chromaticism and its longer length creates heightened anxiety. The voice ends this time in the relative major (F) in measure 22, but the orchestra leads yet again to a descending D Minor vocal entry in measure 25. Here the soloist sings for thirteen measures, intensifying the affect even further. The B section of the aria modulates to F Major and makes use of contrasting text and musical imagery.

A					B	A
mm. 1-6	7-12, 13-22	22-24	25-36	37-41	42-52	Repeat
R	a	R	a'	R		
d	d-F	F-d	d	d	F-Bb minor	

Table 3.3: Form of Movement 2

Text and Musical Imagery

The aria's opening melody is a series of three descending step-wise gestures that depict Christ coming down from heaven (see example 3.4). "Und fahre bald hernieder (and come down soon)" makes a similar descent in measure 43. Yearning is expressed throughout the aria through the use of chromaticism. Graun uses an augmented second to express pain and longing on words like "erbarmungsvolle (full of pity/compassionate) in measure 8, and again in inversion at measure 26 (see example 3.5). Graun also uses chromaticism in the B section of the aria to paint the "gloomy shadows," a gesture he pairs with a surprising descent in the cello line and the distant tonal area of E Major (see Example 3.6). Graun again uses chromaticism and tonality pictorally in measures 52-53,

coloring the “Glaubes matten Schein (weak light of faith)” with a chromatically altered Db and a Bb Minor cadence.⁴¹



Example 3.4 Movement 1, mm. 1-3



Example 3.5: Movement 2, m. 8 and m. 26



Example 3.6: Movement 2, m. 45

⁴¹ Schubart writes that Bb Minor is “A quaint creature, often dressed in the garment of night...Mocking God and the world.” See Steblin, *Key Characteristics*, 274.

Graun also expresses longing through more physically active images, including Christ breaking out of the heavenly fortress (m. 42, “Zerreiß die Himmelsburg”, see example 3.7) and breaking into the soloist’s heart. Each of these lines of text is punctuated by syncopated rhythms depicting tearing or ripping. Similar rhythmic motives are found in the introduction to the aria in measures 4-5.



Example 3.7: Movement 2, m. 42

Performance suggestions

A tempo of about $\text{♩} = 54$ allows for crisp execution of the sixteenth notes as well as a fluid delivery of the legato lines. Grace notes should be executed on the beat as straight sixteenths, matching the smooth nature of the melodic line while contrasting with the syncopated rhythms in measures 4-5. This usually places the non-chord-tone on the beat to receive emphasis.

Printed *piano* and *forte* indications are used throughout the movement in two ways. The first is to indicate contrast between musical motives as in measures 2-3 and measure 5. The other is to alert instrumentalists to the presence or absence of the soloist (ex. m.7, m.

10, m.14, etc.). In both cases, players need not play *p* or *f* in the modern sense but instead use the markings to guide balance and rhetorical contrast. Syncopated rhythms should always be played with a feeling of *forte*, even when in the presence of a soloist. Measure 10 is already marked *forte*, but measure 42 is marked piano (see example 3.7) as a reminder not to overpower the soloist. In such cases the syncopated rhythm can still be brought out by playing detached at around *mezzopiano*.

The soloist should bring out the drama in the aria, especially in the expressive chromatic gestures and leaps of more than a fourth. Simple ornaments such as passing tones can be added on the da capo to further heighten the affect of the movement.

3. Accompagnato: “So mache dich denn auf”

Text

So mache dich denn auf, du Licht der Welt,	So arise, light of the world,
laß deine Herrlichkeit aufgehen.	and let your glory shine over us.
Was aber seufzest du,	But why do you sigh
da es bereits geschehen?	although it has been done?
Der Sünder soll nicht länger irren	The sinner should no longer roam about
und bei verseichten Bächen stehn.	nor stand at dried-out streams.
Die Hand soll ferner nicht	His hand should not be stained
beim Opferstein	with beasts' blood anymore
mit Blut von Tieren angefüllt sein.	at the sacrificial altar.
Es ist erhört der Seele banges Girren.	The cooing of the anxious soul is heard.
Es kommt dein Held,	Your savior will come,
willst du denselben sehn,	do you want to see Him,
so komm, betrachte die erfüllte Zeit,	then come, bear witness to His glorious time,
die zeigt dir den Herrn	in which you shall behold the Lord
und seine Herrlichkeit.	and His magnificence. ⁴²

The opening of this accompanied recitative is addressed to Christ, the Light, who again is invited to shine on the world. This reflects both the sentiment and imagery of the

⁴² Reisener and Moore, vii.

preceding movements. The soloist then addresses an unspecified third party, asking “Why do you sigh, although it has already happened?” This is yet another indication of the oratorio’s theme of the unity of space and time in Christ: while we celebrate Christ’s birth, we also pray for his coming. The recitative also introduces the idea of salvation, saying that because of Christ’s birth, the sinner “should no longer roam about” and that “his hand should not be stained with beasts’ blood at the sacrificial altar.”

Key and Form

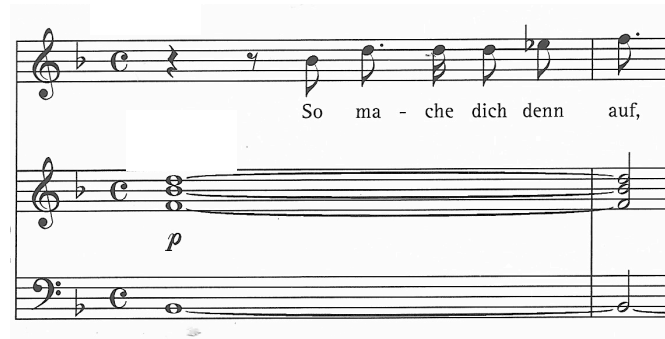
Here the opening key of Bb is used to create an affect of “cheerful love, clear conscience, hope, aspiration for a better world.”⁴³ Graun takes a surprising turn toward G Minor on the words “the Lord and his majesty” (mm. 17-19). This key is used here and in movement 5 which both speak of Christ’s power and regality. This royal affect is unique to Graun and contrasts with the key characteristics described by other eighteenth century composers.

Text and Musical Imagery

The recitative opens with the text “So mache dich denn auf, du Licht der Welt (So rise then, Light of the World)” which is similar to the text which opens the first chorus (“Mache dich auf, werde licht (Arise, clothed in light)”). Graun reuses the triadic motive from the opening chorus, adapting it here with a passing tone and dotted rhythms to accommodate the new text (see example 3.8). While the opening measures address Christ, in measure 4, an inverted D major-minor seventh chord indicates that the question “Why

⁴³ Steblin, “Key Characteristics,” 226-298.

do you sigh although this has already happened?” is being addressed to a new third party. Dotted rhythms from the French Overture style announce that Christ the hero will indeed come in measures 13-14 while smooth, *piano* accompaniment in the strings depicts the soul’s “anxious cooing” in measure 12 (see example 3.9).



Example 3.8: Movement 3, mm. 1-2

Example 3.9: Movement 3, mm. 12-14

Suggestions for Performance

The natural rhythms and accentuation of the text should be emphasized in order to create a natural, speech-like feel. At measure 4, the soloist’s tone should change as she speaks to a new person. The soloist’s tone should soften in measure 12 to reflect the “soul’s

anxious cooing” then strengthen again in measure 14 as the soloist assures us that the Savior will indeed come.

The first measure is marked *piano* as a reminder to keep the strings in balance with the vocal soloist. Add *piano* markings on the sustained tones in measures 5 and 6 to remind the orchestra to play softly under the soloist after *forte* punctuations in measures 3-4 and in measure 6. For the continuo group, use only the cello as a doubling instrument to keep the texture light and flexible.

4. Chorale: “Gott sei Dank durch alle Welt”

Tune: *Frankfurt am Main*, Johann Anastasius Freylinghausen, 1659

Text: Heinrich Held, 1643,⁴⁴ second verse adapted by unknown librettist

Text

Gott sei Dank durch alle Welt,
der sein Word beständig halt
und der Sünder Trost und Rat
zu uns her gesendet hat.

We give thanks to God in all the world,
for his word stably held,
and consolation and advice for sin
has sent to us.

Was der alten Väter Schar
Höchster Wunsch und Hoffnung war,
[was ihr Glaub im Dunkeln sah,
ist in vollem Lichte da.]*

Of all our forefathers
this is their greatest wish,
that their faith held in darkness
is here in full light.

*Original text:

Und was sie geprophezeit,
Ist erfüllt in Herrlichkeit.

And what they prophesized
is fulfilled in glory.⁴⁵

This hymn of praise brings together two of the work’s primary themes: first, that from God comes the forgiveness of sins, and thus salvation; and second, that faith is

⁴⁴ *Geistliches Gesangbüchlein* (Wittenberg, 1524).

⁴⁵ Translation by the present author.

timeless, existing now and even with our spiritual forefathers who did not know Christ. Light is used here as in movements 1-3 as a symbol for Christ's coming into the world. This mention of light does not appear in the original hymn text but has been included in this version by the librettist amending the last two lines. Movement 4 thus closes the work's opening scene focused on prophecy and light.

Key and Instrumentation

Eb is Schubart's key for "love, devotion, and intimate conversation with God,"⁴⁶ and this choice is appropriate for a chorale thanking God for his devotion throughout the ages. This movement is dramatically linked to the duet (movement 21) because both are written in Eb and because both make use of two horns (which here double the vocal parts). The references to light and forefathers found both here and in movement 21 also symbolically link the two movements.

Suggestions for Performance:

Chorales are powerful not only because of their rugged, stately melodies, but also because of their texts that are used in worship to this day. Focusing on the text will give each verse of the chorale its own subtle shaping and expression. Allow punctuation markings, grammar, and above all, meaning to determine phrase shape and direction. Be sure to emphasize the first and third beat of each measure in keeping with the text's natural accentuation.

⁴⁶ Steblin, "Key Characteristics," 226-298.

This chorale should be performed in the *mf-f* range to create an affect of stability and confidence in God. A tempo of about ♩ = 92 will lend a solid, stately feel to the movement. The fermatas at the end of each phrase are a Baroque convention used to mark the end of each line of text. Though scholars disagree as to whether or not these should be observed in performance,⁴⁷ executing all rhythms as written (without stopping for the fermatas) keeps the metric energy moving forward.

5. Coro: "Uns ist ein Kind geboren"

Text

Uns ist ein Kind geboren,
ein Sohn is uns gegeben.

For unto us a child is born,
unto us a son is given:
(Isaiah 9: 6 King James Version)

Du durch mein dringendes
Gebet erbetnes Wort,
was sagst du, kommt mein Hort?
Der Himmel gibt mir diesen Ausspruch ein,
dies Kind, der Sohn, wird mein Erlöser sein.

You promised child,
the answer of my urgent prayers,
what do you say – will my salvation come?
From heaven comes this promise,
that child shall be my Saviour.

Ach mein herzliebes Jesulein,
mach dir ein rein sanft Bettelein
zu ruhn in meines Herzens Schrein,
daß ich nimmer vergesse dein.

Oh my beloved Jesus,
make yourself a clean little bed,
to rest in my heart's shrine,
that I may never forget you.
(Martin Luther)

Doch welcher banger Zweifel fesselt mich,
die schlüpfrige Vernunft sagt:
Herz, du irrest dich,
doch Gott wird mich
aus diesem Wanken führen
und sagen: wie mein Heiland heißt.

But what is this anxious doubt which binds me,
my deceiving reason tells me:
Heart, you are mistaken,
yet the Lord shall deliver me
from this faltering,
and tell me who my Saviour is.

Welches Herrschaft ist auf seiner Schulter:
und er heißt Wunderbar,

and the government shall be upon his shoulder:
and his name shall be called Wonderful,

⁴⁷ Arthur Mendel, Preface to Johann Sebastian Bach, *The Passion According to St. John*, Piano vocal score (New York: G. Schirmer, 1951).

Rat, Kraft, Held,
ewiger Vater, Friedefürst.

Counselor, The mighty God,
The everlasting Father, The Prince of Peace.
(Isaiah 9:6 King James Version)

This hybrid movement takes its text from three different sources. The text for the choral sections comes again from the book of Isaiah (chapter 9, verse 6). The opening text announces the birth of Christ: “To us a child is born, to us a son is given.” This announcement opens the second thematic section of the oratorio which explores Christ’s arrival on earth and his contradictory roles as conqueror and peace maker. The text for the opening chorus focuses on Christ the child while the text for the closing choral section speaks of his future power and dominion.

The text for the two recitatives comes from the unknown librettist. The recitative texts connect the arrival of the child to the soul’s future salvation. In the first recitative, the soprano questions whether the child will indeed be her savior. In the second recitative, her “deceiving reason” causes her once again to doubt. It is through the scriptural text of the closing choral section that she will again have faith.

The central chorale text and melody come from Martin Luther’s *Vom Himmel hoch, da komm ich her* (text written in 1535, music in 1539). This verse, number 13 out of 15, invites Christ to make himself a soft bed in the soloist’s heart. The same text and melody also appear as the final movement of Part I in the Bach *Christmas Oratorio*.

Key

The movement starts in Bb Major which Schubart says is characterized by “clear conscience, hope, aspiration for a better world.”⁴⁸ This choice reflects the purity and hope embodied in Christ who came as a child. Eb Major, the key of intimate conversation with

⁴⁸ Steblin, *Key Characteristics*, 274.

God, is used for the central chorale. This choice is especially appropriate as the soprano asks Christ to enter and remain in her heart. The recitatives both cadence in G Minor which is also the key used for the final choral section. The use of G Minor again depicts the regality of Christ, who bears “the symbol of dominion on his shoulder.” The key structure thus moves from Bb Major briefly through G Minor to Eb Major before finally settling in G Minor. This structure embodies the affect of the text, contrasting the joyful arrival of Christ with the intimacy of his entrance into the individual heart and his role as a ruler on earth.

Coro	Accompagnato	Chorale	Accompagnato	Coro
mm. 1-60	60-67	68-79	80-87	88-128
Bb	g minor	Eb	g minor	g minor
A boy has been born for us	From heaven comes promise of the Savior	Christ's pure resting-place in the heart's shrine	The Saviour, the Lord shall deliver me from faltering	Dominion, wonderful, God-like, Prince of Peace
Cheerful love, clear conscience, hope, aspiration for a better world.	*Graun's key for power and majesty	The key of love, devotion, of intimate conversation with God.	*Graun's key for power and majesty	*Graun's key for power and majesty

Table 3.4: Affective use of key area in movement 5

Form

This movement is a hybrid of three distinct musical styles: concertato chorus with obbligato instruments, accompanied recitative, and chorale melody with orchestral accompaniment. Its five sections are in an arch form with the chorale at the center.



Figure 3.5: Symmetrical arch form

The opening chorus is in binary form with opening and central ritornellos (see table 3.6). Three motives are presented in the first ritornello (see example 3.10). An opening chorale-like motive is presented by the choir in measures 1-3. A thrice-repeated Bb is heard in the violins in measures 3-4, and distinctive hemiola rhythms finish out the introduction (mm. 10-11). The first chorus is built entirely on these three motives through the compositional techniques of diminution (mm.12-16), repetition (mm. 24-26), shifting meter/hemiola (mm.27-29), changing key (m.36), use of soloists (m. 36), and sequencing (mm.41-44). The first chorus moves from the opening key of Bb to the dominant (F Major) in measure 29. Following the central ritornello, Graun uses the same motives to work his way back to Bb for the closing of the first chorus. The same three motives are also used to construct the final choral section which has no ritornellos and remains entirely in G Minor.

mm. 1-11	12-29	30-35	36-60
Ritornello	A	Ritornello	B
Bb	Bb-F	F	F-Bb

Table 3.6: Form of first choral section

Text and Musical Imagery

The first recitative is accompanied by the regal dotted rhythms found in movements 2 and 3. Important terms such as “Wort (word),” “Hort(refuge),” “Auspruch (promise),

Vivace

Soprano 1
Uns ist ein Kind ge - - - bo - ren,

Soprano 2
o Alto
Uns ist ein Kind ge - - - bo - ren,

Tenore
Uns ist ein Kind ge - - - bo - ren,

Basso
Uns ist ein Kind ge - - - bo - ren,

Ob. 1, 2; Vl. 1, 2;
Va.; Fagott.

Vl. 2; Va.

9

uns ist ein Kind ge - - -

uns ist ein Kind ge - - -

uns ist ein Kind ge - - -

uns ist ein Kind ge - - -

Example 3.10: Movement 5, mm. 1-13

and “Erlöser (Savior)” each receive dotted punctuations (see example 3.11). In the chorale, Graun provides instrumental interludes between each phrase of the text. These interludes stir gently back and forth, depicting rocking or the making of Christ’s bed (see example 3.12). The conflict between reason and faith is represented musically by the seventh chords which depict the soloist’s doubt (mm. 80-81) and her faltering faith (mm. 84-85) in the recitatives.

Example 3.11 shows a musical score for Movement 5, measure 63. The score is in G minor (three flats) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "kommt mein Hort?". The piano accompaniment includes a forte (f) dynamic marking and a key signature change to F major (two flats) in the final measure.

Example 3.11: Movement 5, m. 63

Example 3.12 shows a musical score for Movement 5, measures 72-73. The score is in G minor (three flats) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "rein sanft Bet - te - - lein,". The piano accompaniment includes a key signature change to F major (two flats) in the final measure and a dynamic marking of "Ob. 1 & 2".

Example 3.12: Movement 5, mm. 72-73

Suggestions for Performance

The two choral sections have characteristic features of a minuet including 3/4 time signature, a quarter note pulse, and rhythmic syncopation at the pulse level (in the form of hemiola).⁴⁹ According to Meredith Little and Natalie Jenne, tempo in dance forms “is at the same time a decision about affect (or character), metric structure, and which metric levels one wants to project more strongly.”⁵⁰ In the words of Jean-Jacques Rousseau, the minuet is a dance of “noble and elegant simplicity” with “moderate rather than quick” movement.⁵¹ The movement’s *Vivace* marking then must refer to the quarter note pulse. The minuet sections (the opening and closing coro passages) should be performed at about ♩ = 108 to provide a sense of stately refinement while allowing for the delivery of the text. The chorale should be performed at approximately ♩ = 60 to accommodate both the sixteenth note figures and the soloist’s phrasing. The recitatives require a free sense of rhythm informed by the drama and natural rhythmic patterns in the text.

The opening and closing choruses should be performed at about a *mf* with the orchestra balanced in proportion with the choir. The orchestra may play more fully on the central ritornello, increasing to *forte* at measures 29-35. In the recitatives, play held notes *piano* as not to obscure the soloist’s text, bringing out rhythmic punctuations by means of increased volume (*mf*) and detached articulation. Especially bring out the dotted figures in the first recitative (mm. 62-63 and 65-66). The imagery from the text should serve as a

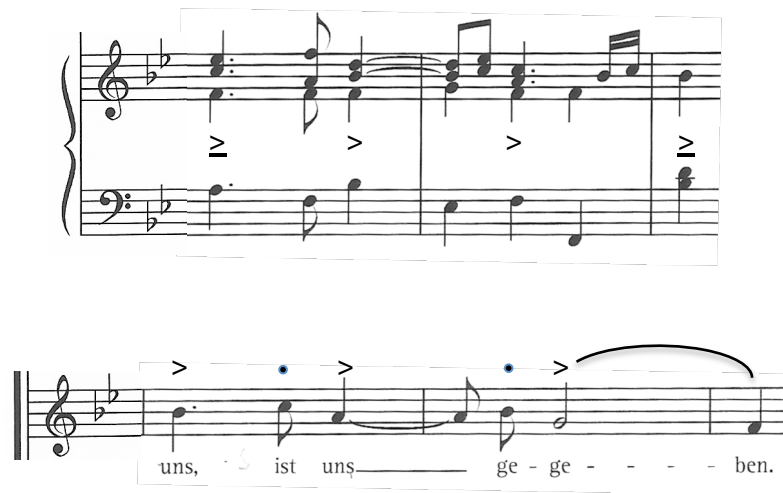
⁴⁹ Little and Jenne, *Dance and the Music of J. S. Bach*, Expanded ed. (Bloomington: Indiana University Press, 2001), 62-70.

⁵⁰ *Ibid.*, 19.

⁵¹ *Ibid.*, 63.

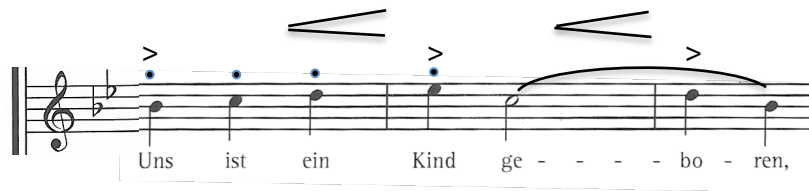
guide to orchestral articulation and color in such places. Therefore articulation and timbre should change slightly with each new figure.

In the two choral sections, stress the downbeat of every measure while relaxing beats two and three. Bring out the irregularity of meter in the hemiola patterns found throughout the movement (see example 3.13). In each of these, stress beats one and three of the first measure, then beat two of the second.



Example 3.13: Stress patterns for hemiola.

Articulation and phrase shape are determined elsewhere by meter and the natural accentuation of the German text. Slightly separate repeated quarter notes while using a crescendo to move forward into the next downbeat (see example 3.14). In measures 112-118, shorten each quarter note to a quick eighth in order to project an affect of strength while clearing the air for the orchestral figures.



Example 3.14: Articulation suggestion for movement 5

6. Recitative: “Geh, taumelnde Vernunft”

Text

Geh, taumelnde Vernunft,
und quäle nicht den Geist,
dein Einwurf soll und kann mich
nicht mehr rühren,
denn diese Namen bringen mir
den felsengleichen Glauben bei,
daß dieses Kind mein [Retter] sei.

Away with you, bewildering reason,
and torment not the soul,
your doubting should not and cannot
disturb me anymore,
as these names lead me
to a solid faith,
that this child shall be my [Saviour].⁵²

In this short recitative, the soprano finds solace in the names sung by the chorus in movement 5 (“Wonderful,” “Prince of Peace,” etc). These names enable her to ignore her bewildering reason and believe firmly that Christ will be her savior.

Key

Graun does not assign keys based on affect in his secco recitatives. Here, the chords connect the preceding movement (G Minor) to the following (C Minor) by way of an Eb Major cadence.

⁵² Reisener and Moore, viii.

Text and Musical Imagery

Except for a single diminished 7th chord on the word “quale (pestering),” consonant sounds accompany this movement, representing the soprano’s “rock-solid faith” based not in logic but in the written word of God.

7. Aria: “Abgrund krache, Tod erzittre”

Text

Abgrund krache, Tod erzittre,
Hölle fleuch und schließe dich,
denn mein Helfer nahet sich,
denn mein Helfer zeigt sich.

Depths crash, death shall tremble,
Hell shall vanish and be gone forever,
as the Messiah is coming,
as the Messiah is showing his presence.

Dieses Kind bringt mir das Leben,
und der Sohn, der mir gegeben,
bindet euch und löset mich.

This child is giving new life to me,
and the Son who was given to me
binds you and releases me.⁵³

The text of the aria’s A section describes the crashing of the depths and the collapse of hell when Jesus comes. Such a graphic text focusing on hell is unusual for a Christmas work, but ties in with the libretto’s focus on salvation. In the B section, the contrasting text speaks of the child who brings new life and release from captivity.

Graun’s gift for simple, expressive melody is displayed elsewhere in the oratorio, but here the text allows him to write with fire and vigor. The aria provides a much-needed break from the restraint and refinement of the other movements, and its boundless energy is crucial in propelling the second portion of the oratorio forward.

⁵³ Translation by Reisener and Moore, viii.

Key and Instrumentation

The instrumentation of this movement is strings and continuo only, thus matching other “rage arias” by Bach (*Nun komm der Heiden Heiland*, BWV 62, mvt. 4) and Handel (“Why do the nations?” from *Messiah* and *Del minacciar del vento*” from Act I of *Ottone*, one of the operas Graun sang as a young man). Graun uses C Minor for the aria’s A section, a key that Schubart calls appropriate for “all languishing, longing, sighing of the love-sick soul.”⁵⁴ While this choice is not especially in keeping with 18th century key affect, the use of Eb Major in the aria’s B section is well suited for intimate conversation with God.

Form

Graun uses his standard full da capo form with instrumental ritornellos before, after, and between two full statements of the A text. The B section contrasts sharply with A by means of text, key, imagery, and affect. The destruction of hell is thus contrasted with the simplicity and purity of new life.

A					B	A (rep)
mm. 1-12	13-27	27-31	31-52	53-59	60-82	
Rit.	a	Rit.	a'	Rit.		
c	c-g	g	g-c	c	Eb	

Table 3.7: Form of movement 7

⁵⁴ Steblin, *Key Characteristics*, 226-298.

Text and Musical Imagery

Graun depicts the crashing of the depths in fourth and octave leaps, and the trembling of death is heard in the running sixteenth figures found throughout the aria in the violins (see example 3.15). Death's flight is depicted by rests for the soloist (m. 15-16) and rising 64th note figures in the violins (mm. 20-21), while death's ultimate end is depicted in complete vocal and instrumental silence (m.17, m. 21). The imagery of the aria's B section contrasts with the fiery opening, reflecting its text about the child who brings new life and releases man from death. The pulse calms from constant sixteenth notes to gentle eighth notes, and simple I-V-I motions and a drone-like bass create a simple, child-like quality.

Ab - - - grund krach - e,

p

Example 3.15: Movement 7, m. 13

Example 3.16: Movement 7, m. 21

Performance Suggestions

For the continuo group, use cello and bass as doubling instruments. The bass which sounds an octave lower than written will aid in the A section's depiction of the fiery depths. Tempo for A should be quick and lively, but not faster than the soloist's capabilities, somewhere in the range of ♩=92-104. While tempo is important, creating the proper affect is the ultimate goal. A slightly slower tempo is acceptable if the singing is especially dramatic and the string articulation is especially pointed. In the B section, relax the tempo to ♩=84 to create a calmer, contrasting affect. As marked, play the instrumental ritornellos at a comfortable *forte* while yielding to the soloist when present.

8. Recitative: "O wunderbares Kind"

Text

O wunderbares Kind,
du Ursprung aller Wunder,
Natur und Engel stehn bei dir gebeugt,
weil deine Ankunft über dieser Wissen
und jener ihre Kräfte steigt.

Oh wonderful child,
you source of every wonder,
nature and angels bow before you,
because your arrival goes beyond
their knowledge and their powers.

Von Gott und doch ein Mensch,
 von Menschen und doch Gott,
 reich und dabei in Not,
 das Licht der Welt in Finsternissen,
 von einem Vater ohne Mutter sein,
 von einer Mutter ohne Vater leben,
 ein Friedefürst und auf dem Kampfplatz stehn,
 ein Held und sich den Frieden übergeben,
 voll Rat und voller Kraft
 und doch um Hilfe flehn.
 unschuldig und zugleich voll Pein;
 wer ist's, und wer versteht,
 was dieses alles heißt?
 Kein in der Zeit gebornes Wesen
 kann dieses durch sich selbst
 in seiner Klarheit lesen,
 nur dieses Kind,
 das wir in diesem Sohne finden,
 kann dieses mit sich selbst verbinden.
 Und wessen Seele sich in dieses Kindes Geist
 in wahren Glauben senkt,
 dem wird von Gott die Kraft geschenkt,
 im Unbegreiflichen sich fest zu gründen.

Of God and yet a man,
 of man and yet of God,
 rich and yet in need,
 the light in the land of darkness,
 from a father without a mother,
 from a mother without a father,
 a Prince of Peace and yet in battle,
 a warrior and yet a lover of peace,
 full of counsel and strength
 and yet you plead for help,
 innocent and yet full of torment;
 who is this, and who can understand
 what this all means?
 No creature of this earth born at this time,
 can understand it
 with his own reason,
 only this child,
 who we receive in the Son of God,
 can consolidate these contradictions.
 And those souls who hold the spirit of this child
 in true faith,
 shall be given the strength from God,
 to base their faith in the Unknowable.⁵⁵

Christ's coming brings many contradictions in a single being: God and yet man; rich and yet poor; light in a world of darkness; a Prince of Peace yet strong in battle. The alto soloist asks: if nature and the angels cannot comprehend Christ's birth, then who can? The soprano soloist, having gained her own faith in movement 6, answers that no earthly being can comprehend Christ through logic or reason alone. Only through Faith does God grant strength.

Key

Graun uses this secco recitative to transition between two unrelated keys: the previous aria's C Minor and the following aria's key of A Major.

⁵⁵ Translation by Reisener and Moore, viii.

Text and Musical Imagery

The text is presented in straightforward manner with few punctuations in the accompaniment. Note the dotted rhythms on “wunderbares (wondrous),” “Friedefurst (Prince of Peace),” and “Unbegreiflichen (unknowable),” which denote power and regality.

Performance Suggestions

Graun allows expression in this recitative to come directly from the text, supplying little in the way of musical imagery. Rely on the natural inflections of the text and the inherent meaning of the words, bringing out important words as in dramatic speech. As in the other *secco* recitatives, forgo the use of doubling instruments other than the cello to keep the texture light and flexible.

9. Aria: “Die Sterblichkeit gebiert das Leben”

Text

Die Sterblichkeit gebiert das Leben.
Gott nimmt das Bild der Menschen an.
Was kein Geschöpf begreifen kann,
geschieht: Gott kommt zu mir auf Erden.

Mortality brings forth new life.
God takes on the form of humankind.
What no creature can understand,
shall happen: God shall come down to us on earth.

Nimm diesen Sohn, der dir gegeben,
mein Herz, und steh im Glauben still,
denn wer dies Werk ergründen will,
der muß ein Kind im Denken werden.

Take this child who is given to you,
my heart, and rest in faith,
and he who shall understand God’s work,
must have the belief of an innocent child.⁵⁶

In this aria the soprano continues to assure the alto soloist that the incomprehensible will happen: Christ will come to earth, reconciling the contradictions of

⁵⁶ Translation by Reisener and Moore, ix.

life and death. The B section of the aria calls for those who follow Christ to have the innocent faith of a child. Only by foregoing reason might one believe in Christ through all of his contradictions.

Key and Instrumentation

Graun chooses the key of A Major which Schubart says conveys innocence, satisfaction, and a “youthful cheerfulness and trust in God.”⁵⁷ The key is appropriate because of the soloist’s assured tone and her insistence in having the faith of a child. This movement is scored for strings, continuo, and two oboes d’amore, creating a unique timbral profile.

Form

The aria is in Graun’s preferred da capo form with instrumental ritornellos and two statements of the A text. The second presentation of the A text (mm. 58-107) is nearly twice as long as the first and features an extended vocal range, challenging melismas, and the use of sequencing (mm. 64-71), all which heighten the cheerful, positive affect.

A					B	A (rep)
mm. 1-18	19-52	52-57	58-107	107-120	121-156	
Rit.	a	Rit.	a'	Rit.		
A	A-E	E	E-A	A	f#-c#	

Table 3.8: Form of movement 9

⁵⁷ Steblin, *Key Characteristics*, 275.

Text and Musical Imagery

The A section of the aria is surprisingly devoid of any text imagery. In the B section, simple, childlike faith is depicted via repetition on the word “Denken (thinking)” in measures 149-152 (see example 3.17). The B section includes other musical imagery such as the beating of the heart (mm. 127-128, 138-139) and the stillness of faith (mm.130-132 and 141-43, see example 3.18).

Example 3.17: Movement 9, mm. 149-152

Example 3.18: Movement 9, mm. 127-132

Suggestions for Performance

Like movement 5, this aria has the feel of a minuet characterized by its 3/4 time, strong downbeats, and aura of simple refinement. Thus, the aria should have a light, uplifting feel with a tempo of about ♩=112 (This tempo allows enough time for the triplet figures in the violins without the aria feeling laborious). Maintain the same tempo in the B section.

Moderate dynamics should be used throughout the aria to keep the timbre clean and bright. Begin the ritornello at a comfortable *mf*. If desired, use dynamic contrast for the exact repetition in mm. 7-10 (playing mm. 7-8 *mf* and mm. 9-10 *mp*). Repeat this effect in the next four measures, returning to *mf* at m. 15. Because the orchestra includes winds, be especially sure that the instrumentalist play more softly than the soloist (hence, Graun's *pp* marking in m. 21).

10. Accompagnato: "So komm; o Sohn der Ewigkeit"

Text

So komm; o Sohn der Ewigkeit
komm, versprochenes Kind,
in der bestimmten Zeit,
komm, wahrer Gottessohn,
von dem wir alles haben,
komm, holdes Menschenkind,
das nichts besiegen wird,
komm, unerschaffner Sohn,
der aller Anfang ist,
komm, neugebornes Kind,
das sich in Zeit und Jahre schließt;
ach, komme doch, mein Hirt,
ach, Wunderbarer, komm,
ach, komme mich zu laben,

So come, Son of Eternity
come, promised child,
at the chosen time,
come, the true Son of God,
who gave us all,
come, blessed child,
who will not be conquered,
come, the Son given by God,
who is the beginning of everything,
come, newly born child,
who enters our human time;
oh come, my shepherd,
oh wonderful presence, come,
oh come, to enliven me,

ach, Kraft, Held, Friedefürst,
 schau, wie nach dir die dürre Seele düst',
 ach, Davids Kind, ach, Davids Herr und Sohn,
 du kommst, mein Glaube spürt dich schon.

oh strength, in battle God-like, Prince of Peace,
 look how our withered souls thirst for you,
 oh Son of David, oh Lord and Son of David,
 you shall come, I can already feel your
 presence.⁵⁸

The tenor soloist also invites Christ to come to earth, this time firmly embracing all of his contradictory roles. By the end of the movement, the soloist finally feels Christ's presence in his soul.

Key

Graun uses this movement to transition between A Major to C Major via the key of Eb.

Text and Musical Imagery

Graun uses an alternating pattern of *forte* dotted figures and *piano* chords in the accompaniment to depict the contradictory roles of Christ. Half-note chords appear under words like "shepherd" or "child," while dotted figures support phrases like "enliven me", "son of eternity", and "he who will not be conquered" (see example 3.19). "Friedefürst (Prince of Peace)" receives the now familiar dotted treatment in m.18. As the soloist embraces the duality of God and man, the accompanying figures change to steady patterns of eighths and quarters (see example 3.20).

⁵⁸ Translation by Reisener and Moore, ix.

nichts be-sie-gen wird, komm, un-er-schaff-ner Sohn, der oh-ne An-fang ist,

Example 3.19: Movement 10, mm. 9-11

Da-vids Herr und Sohn, du kommst, mein Glau-be spürt dich schon.

Example 3.20: Movement 10, mm. 21-23

Performance Suggestions

Bring out the dotted figures as indicated by the *f* markings in m. 2 and 4. Soften the downbeat of m. 5, fading quickly to *piano* as to not overpower the soloist. Continue to bring out the dotted figures as they appear throughout the movement, contrasting them with soft playing on the sustained half notes.

11. Aria: "Erfülle mich, du holdes Wesen"

Text

Erfülle mich, du holdes Wesen,
und kehre heute bei mir ein.

Enter and fulfill my soul, you blessed being,
and come to me this very day.

Soll ich, geliebtes Kind, genesen,
so muß mein Herz dein Wohnhaus sein.
Erfülle mich, du stilles Wesen,
und kehre heute bei mir ein.
Soll ich, geliebtes Kind, genesen,
so muß mein Herz dein Wohnhaus sein.

If I am to be restored, beloved child,
you must take a place in my heart.
Enter and fulfill my soul, you tranquil being,
and come to me this very day.
If I am to be restored, beloved child,
you must take a place in my heart.

Gesegneter, nimm meine Seele
und mache diese Sündenhöhle
durch deine heil'ge Ankunft rein.

You blessed being, take my soul,
and purify your sinfulness,
Through your holy arrival.⁵⁹

Now that Christ has come, the tenor soloist invites Him into his heart. By giving Christ his soul, the tenor soloist's sins are purified. Words such as heart, beloved, tranquil, and blessed create a soft, intimate mood. The soloists' invitation to Christ to live in his heart brings a personal quality to the text typical of the devotional poetry of this period.

Key and Instrumentation

Graun represents Christ entering the human heart using the key of C Major, which Schubart calls "completely pure. Its character is: innocence, simplicity, naivety, children's talk."⁶⁰ The addition of two obbligato bassoons creates yet another unique timbre for this movement.

Form

Graun uses his standard da capo form, and here the a' section is the most modified yet, its melody at times becoming nearly unrecognizable. The B section utilizes many of the same rhythmic and melodic elements as A, making it at the same time one of the most unified movements of the work.

⁵⁹ Translation by Reisener and Moore, ix.

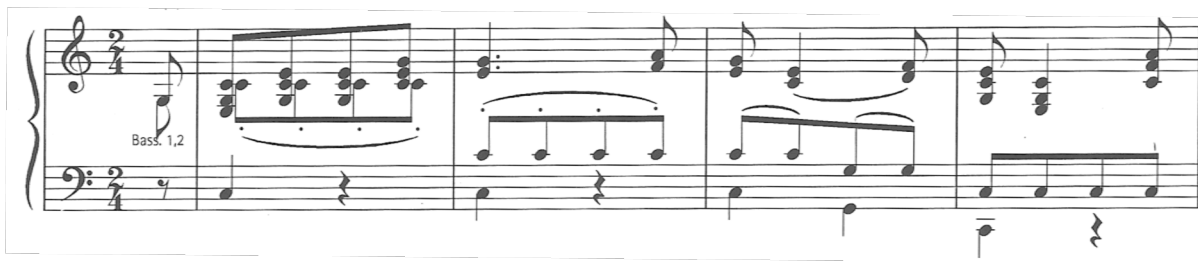
⁶⁰ Steblin, *Key Characteristics*, 226-298.

A					B	A (rep)
mm. 1-24	25-63	64-79	79-122	123-137	138-174	
Rit.	a	Rit.	a'	Rit.		
C	C-G	G	G-C	C	a	

Table 3.9: Form of movement 10

Text and Musical Imagery

Simple harmonies and the use of parallel thirds over a drone-like bass add to the aria's simplistic feel (see example 3.21). The only overt text painting is Graun's setting of "Wohnhaus (living place)" as a moving, "living" melisma (see example 3.22).



Example 3.21: Movement 11, mm. 1-4

Example 3.22: Movement 11, mm. 55-59

Suggestions for Performance

This aria has many characteristic features of the bourée, a dance-able march with an upbeat gesture and syncopated figures like those found in measures 3-4 (see example 3.21).⁶¹ According to Johann Mattheson, the affect of the bourée is “contentment, pleasantness, unconcern, relaxed, easy going, comfortable, and yet pleasing.”⁶² A gentle tempo of about ♩ = 80-88 is appropriate to the dance form and to the overall affect of the piece.⁶³ The *Larghetto* marking, taken in context, is a reminder not to take the movement too fast.

For the continuo group, a double bass may join the cello on the bass line to support the thick texture created by the two obbligato bassoons.

12. Chorale: “Wie soll ich dich empfangen”

Text: Paul Gerhardt, 1648, verse 1 adapted by Joachim Neander⁶⁴

Melody: *Befiehl du deine Wege*, Hans Leo Hassler, 1601, originally a secular love song

Text and Tune

Verse 1:

Wie soll ich dich empfangen,
Heil aller Sterblichen,
du Freude, du Verlangen,
der Trostbedürftigen.

How should I receive you,
Saviour of all mortals,
you who makes us joyful
and who is longed for by those in need of consolation.

⁶¹ Wye Jamison Allanbrook, “The Gestures of Social Dance,” in *Rhythmic Gesture in Mozart: Le nozze di Figaro and Don Giovanni* (Chicago: University of Chicago Press, 1983): 31-70.

⁶² Little and Jenne, Dance, 35.

⁶³ Ibid.

⁶⁴ *Hymns for Worship and Many Other Particulars for the City and the Duchy of Magdeburg* (1805).

Gib selbst mir zu erkennen,
wie deiner Güte voll,
dich meine Seele nennen,
dich würdig preisen soll.

Show me,
how merciful you are,
how my soul should call you,
and take worthy praise of you.

Verse 2:

Dein Zion streut dir Palmen
und grüne Zweige hin,
und ich will dir in Psalmen
ermuntern deinen Sinn.
Mein Herze soll dir grünen
in stetem Lob und Preis
und deinem Namen Dienen,
so gut es kann und weiß.

Your Zion is spreading palms
and green branches,
and in psalms,
shall I rejoice in your soul.
My heart shall be devoted to you
in universal praise and glory,
and I will serve your name
as well as I know how to do.⁶⁵

The tune *Befiehl du deine Wege*, known as the Passion Chorale, was familiar to German churchgoers because of its frequent use throughout the church year. Graun used this tune in all three of his Passion settings, and Bach frequently set the tune as well, including it five times in his *St. Matthew Passion* and once in his *Christmas Oratorio*. Whether or not Graun's audience would have associated the tune with the Passion, key words from the text link the suffering and death of Christ with his birth narrative (palm branches from Jesus's entry into Jerusalem, and the relief of human grief, derision, and pain). The chorale's placement at the center of the oratorio with a full seven verses gives the connection between the Christ's birth and death special emphasis.

Key

Graun sets the chorale in A Minor, which is characterized by "tenderness of character."⁶⁶ This creates an affect that is intimate and personal.

⁶⁵ Translation by Reisener and Moore, vii. For verses 3-7 see Carl Heinrich Graun, *Oratorium in Festum Nativitatis Christi*, Edited by Ekkehard Krüger and Tobias Schwinger, Piano-vocal edition by Ekkehard Krüger (Beeskow: Ortus Musikverlag, 1998), vii.

Performance Suggestions

An unhurried tempo of about $\text{♩} = 66$ is well-suited to the affect of the text. Move through all of the fermatas without stopping while maintaining a sense of forward motion in the musical line. Bring out every-other syllable as occurs naturally in the German text. Dynamically, a *mezzopiano* is well suited to the intimate, personal nature of the words. Maintain consistent tempo and dynamics throughout the seven verses in order not to draw attention away from the intimate, personal text.

13. Recitative: "Und Maria gebar ihren ersten Sohn"

Text

Und Maria gebar ihren ersten Sohn,
und wickelte ihn in Windeln,
und legte ihn eine Krippe,
denn sie hatten sonst keinen Raum
in der Herberge.

And she gave birth to her first born son,
and she wrapped him in swaddling clothes,
and laid him in a manger,
because there was no room for them
at the inn.
(Luke 2: 7, King James Version)

Gottlob, die bange Hoffnung ist gestillt,
mein Seligmacher
ist zu mir herniederkommen.

Praise to God, the anxious hoping has been filled
my Saviour
has come down to me.

Ach, aber ach! Er hat der Sünder Bild
an sich genommen;
sein Wohnhaus ist ein schlechter Stall,
er liegt in einer eingeschränkten Krippen.
Die Ankunft bringt
der Sehnsuchte neue Qual.
Es zittern die erschrocknen Lippen.

Oh, but oh! He has taken our
human image;
His shelter is a poor stable,
He lies in a modest manger.
His arrival brings
new torment to our yearning.
Our frightened lips are trembling.

Schwieg, Törichter!
Dein und der Menschen Schmach
hat ihm die Wohnung und Gestalt gegeben,
dein Ungehorsam nahm
dir Gottes Ebenbild,
er will durch Demut

Silence, fool!
Your sinfulness and that of mankind
gave him this shelter and human form,
your Fall from Grace took away
your God-like image,
He wants to take away

⁶⁶ Steblin, *Key Characteristics*, 226-298.

deinen Hochmut heben,
 du sollst nun wieder Gott,
 wie er dir ähnlich sein,
 Darum nimmt er dein Fleisch
 und hüllet sich darin.

your arrogance through his humiliation,
 now you should become God-like
 again as He is similar to us,
 in taking on the flesh
 of our human form.⁶⁷

This recitative opens the third section of the oratorio that tells of Jesus' arrival at Bethlehem and connects his birth with salvation in all times and places. In the text from Luke, Mary gives birth, wraps Jesus in swaddling clothes, and lays him in a manger. Though all seems well, the soprano worriedly interrupts with new text. She is tormented by the image of the Christ, her savior, sleeping in an animal stall. The tenor silences her, reminding her that it is man's (and her) sinfulness that made this happen. He tells her that because Christ has become human, we can now become God-like through salvation.

Key

Like the preceding chorale, this movement begins in A Minor. It cadences first in A and F# Minor before finally ending in B Minor. This sets up the key of D Major for the next movement.

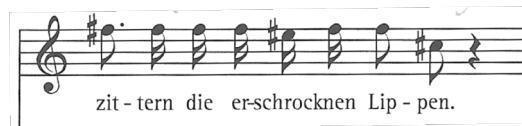
Form

The recitative is set in three sections. The first, for tenor, is marked "Evangelist," a reference to the tradition of using a tenor narrator in Passion and Christmas oratorios. The second section is for soprano solo. The third section, also for tenor, is not marked "Evangelist" because the tenor is no longer presenting biblical text.

⁶⁷ Translation by Reisener and Moore, xi.

Text and Musical Imagery

The recitative is fairly devoid of text imagery, though the soprano's lips "quiver" with anguish (note the E#) in measure 18 (see example 3.23).



Example 3.23: Movement 13, m.18

Suggestions for Performance

This movement is a dramatic conversation between tenor and soprano soloists. The soprano's mood changes from assuredness to anxiousness in measure 10. Her vocal tone should change at this moment as well. The tenor's reply is harsh, telling her "Silence, fool!" Bring this idea out dramatically by using a different tone than the opening Evangelist section.

14. Aria: "Zeit und Stunde sind erfüllt"

Text

Zeit und Stunde sind erfüllt.
Christus bringet was verloren,
denn da Gott wird Mensch geboren,
haucht er mich von neuem an.

The time is come, the hour has arrived.
Jesus Christ returns to us what we have lost,
as God being born human,
He breathes new life into me.

Gott wird Mensch und trägt mein Bild.
Adams sündliches Entschließen
Und verwegenen Trieb zu büßen,
tut Gott, was er hat getan.

God shall be human and take on my form
to atone for Adam's sinfulness
and daring lust,
thus God does, what he has done.⁶⁸

⁶⁸ Translation by Reisener and Moore, xi.

The text of this aria connects the Christmas story directly to the sinfulness of Adam who made Christ's birth necessary in the first place. By invoking Adam, the story now extends even further into the past, reaching the dawn of human existence. Christ has come to right the oldest of wrongs and to bring new life.

Key and Instrumentation

D Major, the key of triumph, is used to announce that Christ's time has arrived. Two transverse flutes add a bubbly character that is joyful and yet playful.

Form

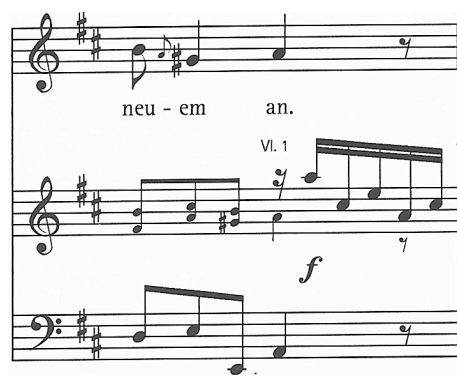
The form of this movement varies from Graun's standard da capo form in several ways. First, the A text is presented three times instead of just twice, making four ritornellos necessary instead of the usual three. Second, the a' section modulates to both the dominant and relative minor keys rather than to just one key (This is also the most melodically unique of the three a sections). Third, all ritornellos are presented in the tonic key, even the second ritornello which is preceded and followed by music in the dominant key. Table 3.10 shows the form of the movement with non-standard features shaded in grey.

A							B	A (rep)
mm. 1-7	8-22	23-26	27-40	41-42	43-53	54-57	58-80	
Rit.	a	Rit.	a'	Rit.	a''	Rit.		
D	D-A	D	A-b	D	D	D	b	

Table 3.10: Form of movement 14

Performance Suggestions

Graun again uses a dance form in this soprano aria, here mimicking the *passepied*, a fast and gay minuet with measures grouped in 2. The *passepied* is further characterized by a shift to beat two in the penultimate bar of each phrase, found in places like measure 22 (see example 3.24).⁶⁹ Graun in essence combines two 3/8 measures together in each measure of 6/8. Little and Jenne suggest a tempo of 42-48 beats per 3/8 measure for the *passepied* form.⁷⁰



Example 3.24: Movement 14, measure 22

⁶⁹ Allanbrook, "Social Dance," 31-70.

⁷⁰ Little and Jenne, *Dance*, 85.

Regarding dynamics, play the ritornellos (marked *f* to indicate the absence of a soloist) at a full *mf*. Bring the orchestral volume down to *mp* when the soloist is singing. For bass instruments in the continuo group, use both cello and bass to support the sound of the transverse flutes.

15. Chorus: "Euch ist heute der Heiland geboren"

Text

Euch ist heute der Heiland geboren,
Welcher is Christus, der Herr,
in der Stadt David.

Today for you a Saviour is born,
which is Christ, the Lord,
in the City of David.
(Luke 2: 11)⁷¹

In Luke's gospel, an Angel delivers the good news to the lowly shepherds: "For unto you is born this day in the City of David a Savior which is Christ the Lord." This text connects Jesus to his ancestor David, and Graun represents this connection to the past through the use of a *stile antico* fugue. Curiously, Graun does not set the ensuing "Gloria in excelsis deo" text as Bach, Handel, Schütz, and Telemann do in their Christmas works. This omission is perhaps best explained by the librettist's focus on the soul's salvation rather than the angelic celebration of the Biblical Christmas narrative.

Key and Instrumentation

Schubart describes B Minor as a "key of patience, of calm awaiting one's fate and of submission to divine dispensation."⁷² The lengthy fugue indeed requires patience, as did the years of waiting for Christ's arrival. In this movement, the choir is doubled by strings

⁷¹ Translation by the present author.

⁷² Steblin, *Key Characteristics*, 274.

and oboes in *stile antico* fashion. In measure 94, semi-independent trumpets and timpani accompany a shift to D Major. Here the *stile antico* elements are gradually abandoned, leading up to a choral unison in measures 115-118.

Form

The form of the movement is shown in table 3.11. [S] represents the subject and [C] represents the countersubject. [P] indicates a pedal tone while [N] is a new motive introduced in measure 91. The fugue features two expositions, one with and one without a countersubject. Middle entries occur in measures 57-62, 69-74, and 94-100. A B pedal-tone introduces the shift from minor to major in measures 86-91, and a pedal A in measures 106-114 underscores the final two entries of the subject and countersubject.

Because the subject and countersubject are so similar rhythmically (see example 3.25), mostly sounding in thirds against each other, and because Graun fails to venture very far afield harmonically, variety is created by the use of episodic material in measures 26-33, 64-68, and 82-93. Variety is also created in many sections by the exclusive use of one musical motive at a time. Measures 1-25 feature only the subject as recognizable material, and measures 49-56 and 75-81 feature only the countersubject. Graun even devotes seven measures to a new motive (see example 3.26) in measures 91-93 and 101-104.

Following the b pedal in measures 86-91, the key transitions to D Major via a circle of fifths progression. The musical style also transitions from *stile antico* to concerted style with the addition of semi-independent trumpets and timpani in measure 94. In measures 115-117 the countersubject is sung in a choral unison, and eight measures of cadential material serve to end the movement.

Exposition I																Subj. only										
S	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	
A				S	S	S	-	-	-	-	-	-	-	-	-	-	-	S	S	S	-	-	-	S	S	S
T	S	S	S	-	-	-	-	-	-	-	-	-	-	-	-	-	S	S	S	-	-	-	-	-	-	-
B												S	S	S	-	-	-		S	S	S	-	-	-	-	-
	b			f#			b			f#			b													

Episode I																Exposition II										*No CS										CS only			
26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50															
-	-	-	-	-	-	-	-	-			S	S	S	-	-	-		S	S	S	S	S	-	-															
-	-	-	-	-	-	-	-	-	-		C	C	C	-	-				S	S	S	-	-	-															
-	-	-	-	-	-	-		C	C	C	-	-	-	-	S	S	S	-	-	-			C	C															
-	-	-	-	-	-	-		S	S	S	-	-			C	C	C	-	-	-	-			C															
b								f#				b				f#																							

Middle entries										Episode II										Middle entries									
51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75					
-			C	C	C	-	-		C	C	C	-	-	-	-	-	-	-	-		S	S	S	C					
		C	C	C	-	-	-	-	S	S	S	-	-	-	-	-	-	-	-		C	C	C	-					
C	-	-	-	-		S	S	S	-	-	-	-	-	-	-	-		C	C	C	-	-	-	-					
C	C	-	-	-		C	C	C	-	-	-	-	-	-	-	-		S	S	S	-	-	-	-					
b						f#				b																			

CS only										Episode III										New mot.					Middle entries (Major)					
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100						
C	C	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		S	S	S	-	-	-	-						
-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	N	-	-	-	-	-		C	C	C						
C	C	C	-	-	-	-	-	-	-	-	-	-	-	-	-	N	-	C	C	C	-	S	S	S						
			C	C	C	-	-	-	-	P	P	P	P	P	P		N	-	-	-	-	-	-	-						
Ped b.....											D							A												

New motive										Final entries										Cadential									
101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125					
N	-	-	N	-	-					S	S	S	-	C	C	C	-	-	-	-	-	-	-	-					
-	N	-	-	-	-	C	C	C	-	-	-	-	-	C	C	C	-	-	-	-	-	-	-	-					
-	-	N	-	-	-	S	S	S	-	C	C	C	-	C	C	C	-	-	-	-	-	-	-	-					
-	N	-	N	-	A	A	A	A	A	A	A	A	A	C	C	C	-	-	-	-	-	-	-	-					
Ped A.....										D																			

Table 3.11: Form of movement 15

Euch ist heu - te der Hei - land ge - bo -
 wel - - - cher ist Chri - stus, der Herr,

Example 3.25: Movement 15, mm. 41-44

The image shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in D major, measures 101-104. The lyrics are: "wel-cher ist Chri - - - stus, wel-cher ist Herr, wel-cher ist Chri - stus, der Herr, bo - - - - ren, wel-cher ist Chri - stus, der vid, wel-cher ist Chri - stus, wel-cher ist". The score is written in a four-part setting with a key signature of two sharps (D major) and a common time signature. The lyrics are written below the staves, with hyphens indicating syllables that span multiple notes or measures.

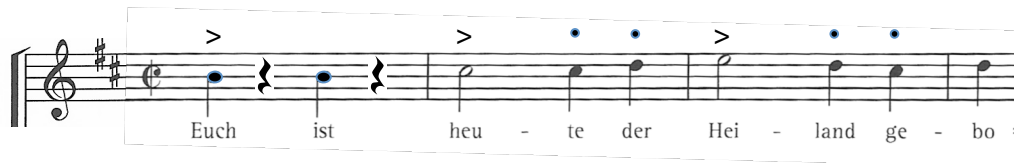
Example 3.26: Movement 15, mm. 101-104

Performance Suggestions

The fugal section from the opening chorus (movement 1) is engaging because of its quick energy, contrasting thematic ideas, and obbligato instruments. This fugue however is more conservatively composed in *stile antico* fashion with instruments playing *colla parte*. Examining the structure of the fugue reveals specific moments that require new energy to maintain the movement's rhythmic drive. The introduction of a new motive at measure 91 is one such place, as are the pedal points beginning in measure 86 and measure 107. The three episodes (starting in mm. 26, 63, and 82) are other good points to renew interest by means of added energy.

Treat the opening notes of the subject like quarter notes followed by quarter rests because of the strong consonants and repeated half notes. This articulation will also give definition to each subsequent entrance of the subject, allowing it to emerge from the texture (see example 3.26). Throughout the movement, emphasize the downbeat of each measure. Crescendo into downbeats when notes are tied over the bar line as in the first

note of the countersubject (see example 3.27). Again, because of the consonants, make all of the quarter notes in the countersubject staccato. Other places that call for special articulations include measures 115-18 and measure 122 which should all be sung quasi-staccato for the sake of clarity.



Example 3.26: Articulation of fugue subject.



Example 3.27: Articulation of countersubject.

A tempo of approximately ♩=100 accounts for the serious nature of the text without feeling laborious. Doubling instruments may include cello, bass, and bassoon as the oboes play throughout the movement. Whatever instruments are used, the bass doubling instruments should not enter until measure 13 as indicated in the edited score.

16. Recitativo: "Mein Geist, getrost, sei ohne Sorgen"

Text

Mein Geist, getrost, sei ohne Sorgen
dein Heiland kommt noch heute an,
weil keine Zeit noch Ort
denselben binden kann,

My spirit, have no fear to be without troubles,
as your savior shall arrive this very day,
because neither time nor place
can bind him,

denn Gestern, Heute oder Morgen,
sind Schranken der geschenkten Endlichkeit;
weil aber dieser Herr unendlich ist,
und in sich diesen Erdkreis schließt,
so währt noch sein und deine Kommenszeit.
Bemerk es wohl, mein Geist,
so lang es heute heißt,
kommt er an allen Orten, Heil zu geben,
drum kann dein Glaube sich erheben
und mit Gewißheit singen:

as the past, present, and future,
are the limits of our human mortality;
since our Lord is eternal,
and embraces our earth
his and man's time will last.
Consider this, my soul,
so long as there is present day,
he shall come to any place to give salvation,
thus your faith can flourish
and rejoice in certainty:⁷³

The alto reassures her troubled soul that Christ is not bound by either time or place, tying into the main theme of this third section of the work. She continues to say that Christ's followers shall also be freed from the bonds of mortality because of salvation.

Key

This recitative connects the previous movement's key of D Major with the ensuing key of A Major by cadencing at the dominant, E.

Text and Musical Imagery

Graun depicts the past, present, and future ("denn Gestern, Heute oder Morgen") as three notes of the same triad in mm. 5-6 (see example 3.28).

Example 3.28: Movement 16, mm. 4-6

⁷³ At this point the text of the recitative leads into the following chorale. Translation by Reisener and Moore, xi.

17. Chorale: “Ein Kindelein so löbelich”

Text and music: From the medieval Latin hymn *Dies est Letitiae*⁷⁴

Text

Ein Kindelein so löbelich
ist uns geboren heute,
von einer Jungfrau säuberlich
zu Trost uns armen Leute.
Wär' uns das Kindlein nicht geboren,
so war'n wir allzumal verlorn.
Das Heil ist unser aller.
Ei, du süßer Jesu Christ,
der Mensch geboren bist,
behüt uns vor der Hölle.

A blessed child
was born to us today,
delivered by a pure virgin
To console us poor people
If the child were not born to us,
we would only be lost souls.
Salvation is for everyone of us.
Ah, sweet Jesus Christ,
who is born human,
Protect us from hell.⁷⁵

This chorale assures that salvation is indeed for all, and that Christ, who was delivered by a Virgin, will protect all who believe in him from hell. The chorale text connects the salvation of the soul directly to the story of Christ's birth.

Key

The key of A Major, Schubart's key of “youthful cheerfulness and trust in God” appropriately reflects the chorale's text about the child, purity, and salvation.⁷⁶

Performance Suggestions

A tempo of about $\text{♩} = 86$ enables the proper text and metric accentuation while supporting a simple, direct affect.

⁷⁴ J.S. Bach, *Christmas Chorales in Four Parts*, <http://moeck.com/cms/fileadmin/notenpdf/272.pdf>, accessed June 13, 2013.

⁷⁵ Translation by Reisener and Moore, xi.

⁷⁶ Steblin, *Key Characteristics*, 226-298.

18. Recitativo: “Und die Hirten kamen eilend”

Text

Und die Hirten kamen eilend
und funden Mariam und Joseph,
dazu das Kind in der Krippe liegend.

So the shepherds went with haste
and found Mary and Joseph
and the baby lying in a manger.
(Luke 2:16, King James Version)

Ich eile wie dies Volk zu dir, o Jesu, hin,
ich folge mit vergnügten Schritten,
uns eins will ich mit hoffnungsvollem Sinn,
o liebster Heiland, bitten:

Oh Jesus, I am hurrying like these people to you,
I follow them with joyful steps,
With hopeful spirits, I want to ask you,
beloved Jesus, for one thing only:⁷⁷

In this text from Luke, the shepherds hurry to the stable and find the baby lying in a manger. The bass soloist delivers the gospel text instead of the traditional tenor Evangelist. While the bass sings of the past, the tenor exists in the present. He hurries like the shepherds to find Jesus, in essence entering the story himself. This begins the fourth section of the oratorio which is a call to personal salvation.

Key

This movement connects the keys of A Major and E Major through the intermediate keys of B Major and E Major.

Text and Musical Imagery

The tenor's joyful steps are heard in the arpeggiated vocal line at measures 8-9 (see example 3.29).

⁷⁷ Here the text of the recitative leads into the following aria. Translation by Reisener and Moore, xii.



Example 3.29. Movement 18, mm. 6-7

19. Aria: “Ew’ger Sohn, erhaltner Segen”

Text

Ew’ger Sohn, erhaltner Segen
 ach, verkläre dich in mir.
 Glaub und Liebe seufzt nach dir,
 um dein Bethlehem zu sein.

Mache mich zu deiner Krippen,
 lehre mich mit frommen Lippen,
 Abba, lieber Vater, schrein.
 Make mich zu deiner Truppen,
 lehre mich mit frommen Lippen,
 Abba, lieber Vater, schrein.

Eternal Son, received blessing
 Oh, transform yourself into my spirit.
 My faith and yearning sigh for you,
 to be your Bethlehem.

Make me into your manger,
 teach me with your devout lips,
 to cry out, Abba, beloved Father.
 Make me into one of your followers,
 teach me with your devout lips,
 to cry out, Abba, beloved Father.⁷⁸

In this aria, the tenor asks to be transformed into Christ’s Bethlehem, manger, and dwelling place. In this regard, the text recalls that of the chorale sung by the soprano in movement five. The soloist’s desire to be transformed continues this section’s focus on personal salvation.

⁷⁸ Translation by Reisener and Moore, xii.

Key and Instrumentation

The accompaniment of viola pomposa in unison with the soloist reinforces the idea of unity with Christ. The key of E Major expresses “laughing pleasure and not yet complete, full delight.”⁷⁹

Form

The da capo form is unremarkable, following the 18th century form to the letter.

A					B	A (rep)
mm. 1-8	8-19	19-20	21-35	35-40	58-80	
Rit.	a	Rit.	a'	Rit.		
E	E-B	B	E	E	c#	

Table 3.12: Form of movement 19

Text and Musical Imagery

In the A section, text painting occurs most prominently on the word “seuftzt (sighing)” as in measures 28-31 (see example 3.30). The B section is characterized by rocking motions in the strings under the words “Mach mich zu deiner Krippen (Make me into your manger).” This accompanimental figure resembles those found in the B section of movement 7 (see example 3.31). Cries of “Abba” in measures 45-46 and 52-53 are also a distinctive feature of the movement (see example 3.32).

⁷⁹ Steblin, *Key Characteristics*, 226-98.

Example 3.30: Movement 19, mm. 28-31

Example 3.31: Movement 19, mm. 41-42

Example 3.32: Movement 19, mm. 45-46

Suggestions for Performance

Like movement 11, this aria has many characteristic features of the bourée including a slow 2/4 feel (though the movement is written in 4/4) and frequent upbeat. Little and Jenne suggest a tempo in the range about ♩ = 80-88 to create an affect that is

“relaxed, easy going, comfortable, and yet pleasing.”⁸⁰ This is in keeping with the *Cantabile poco Largo* marking in the score. On the melismatic passages (see example 3.30), articulate the vocal line by emphasizing the first note in each group of sixteenths while slightly separating repeated notes.

For bass doubling instruments in the continuo group, use at least a cello and possibly a double bass to support the full sound of the strings. Carefully balance the viola pomposa with the voice, positioning the player and singer so that they can both hear and see each other in performance. If viola pomposa is not available, substitute with a modern viola.

20. Recitative: “Wohlan, es soll mir Abrahams”

Text

Wohlan, es soll mir Abrahams,
gesetzter Glaube
Ein Bild und stete Vorschrift sein,
der sah ins Künftige hinein
und stellate sich den Tag des Heils
als gegenwärtig vor.
Ich will auf gleiche Art
in das Vergang’ne sehn
und, was zu Bethlehem geschehn,
als gegenwärtig fassen.

Niemand soll mir dies Kind
des Höchsten rauben.
Ich weiß, mein Gott,
dein zärtliches Erbarmen
erhöret meines Glaubens Flehn!
Ach, laß mich, wenn ich
meinen Tod soll sehn,
zuvor wie Simeon den Christ umarmen.

Now, Abraham’s
determined faith
shall be an example and eternal principle for me,
he looked into the future
and he imagined the day of salvation
as being present.
In the same way,
I want to look into the past,
at what happened in Bethlehem,
to understand it in the present day.

Nobody shall take away my faith
in this child.
I know, my Lord,
that your loving benevolence
has heard the pleading of my heart!
Oh, before
I shall see death,
allow me to embrace Christ as Simeon did.⁸¹

⁸⁰ Little and Jenne, *Dance*, 35.

⁸¹ Translation by Reisener and Moore, xii.

In this recitative, the tenor affirms his desire to be as faithful as Abraham, who living in the past, looked into the future and imagined salvation. In the same way that Abraham transcended the bonds of time, the soloist desires to look into the past and understand what happened in Bethlehem in the present day. The soprano soloist then asks God to allow her to embrace Christ as Simeon did before she dies.

Though Simeon's story is not told here, it can be assumed that it would have been known to Graun's audience. Otherwise this important reference would be lost on the listeners. Simeon appears in the Bible forty days after Jesus's birth when he was taken to the temple. Simeon, who had been previously told by the Holy Spirit that he would not die until he had embraced Christ, meets them at the temple. Simeon both literally and figuratively embraces Christ at their first meeting, holding the child in his arms and accepting him as the Saviour. When Simeon holds Jesus he says, "Lord, now let your servant depart in peace, according to your word; for my eyes have seen your salvation that you have prepared in the presence of all peoples, a light for revelation to the Gentiles, and for glory to your people Israel." Simeon is thus used as yet another symbol of personal salvation through Christ.

Other references to earlier movements occur in the recitative. The symbol of light (which featured prominently in first five movements of the work) is not mentioned directly in this recitative, but it is alluded to by the reference to Simeon's words. The heart's pleading, about which the alto sang in movement 2, is now ended because Christ has given her salvation. The confluence of past, present, and future is also referenced in the baritone's wish to have the faith of Abraham.

Key

The recitative cadences in both A and Ab, easing the transition from the previous aria's key of E Major to the following key of Eb Major.

Suggestions for Performance

The text of this movement reflects two distinct desires, and thus two different views of faith. The baritone views faith objectively, wishing to have strong faith like his forefathers. The alto, whose pleading heart has been heard, desires an intimate relationship with Christ. Their unique points of view require two different tones: one that is straightforward and objective, the other reflecting the personal nature of faith.

21. Duetto: "Herr, im Frieden will ich sterben"Text

Herr, im Frieden will ich sterben
 Herr, wie sanfte muß man sterben
 und bei meiner Grube stehn,
 und zu seinen Vätern gehn,
 wenn mein Auge den gesehn,
 wenn die Augen den gesehn,
 welcher aller Welt Verderben
 und zermalmtes Herz geheilt.

Wie vernügt und voller Freuden
 wird mein Aufbruch nicht geschehn,
 muß der Aufbruch nicht geschehn,
 wenn mein Auge angesehen
 wenn die Augen erst gesehn
 das verheißne Licht der Heiden,
 das die Todesschatten teilt.
 das die Todesnacht geteilt.

Lord, I want to die in peace
 Lord, how softly all must die
 and stand by my grave
 and go to our forefathers
 when my eyes have seen Him
 when our eyes have seen Him
 who has healed the whole world's ruin
 and its broken hearts.

How joyful and full of happiness
 my resurrection will be,
 must our resurrection be,
 when I have seen with my own eyes
 only when we have seen with our own eyes
 the promised light of the heathens,
 which banishes the shadows of death.
 which banishes the darkness of death.⁸²

⁸² Translation by the present author and Diana Crane.

In the sole duet in the oratorio the second soprano asks that she may die peacefully and join her forefathers when she is resurrected from the dead. This movement's text is unique because of its sudden and direct mention of death and resurrection, a turn not seen in other Christmas works of the era. While the second soprano is concerned primarily with her own death, the first soprano comforts her by saying that yes, all believers will die in peace. These dual perspectives continue throughout the movement and show both the intense individuality and the communal fellowship of all in faith

Throughout the duet, the librettist revisits symbols used earlier in the oratorio. The "verheissne Licht der Heiden (the promised light of the Heathens)" directs the listener not only to the work's opening movements but also to the familiar Advent hymn *Nun komm, der Heiden Heiland (Come, Savior of the Heathens)*. The invocation of forefathers in the faith ties into the theme of timelessness running throughout the work.

Key and Instrumentation

The key of Eb is especially appropriate for the movement because it symbolizes "intimate conversation with God."⁸³ The horns are used to represent distance through the use of mutes and echo-like canonic writing between the horns and the violins (see example 3.32). The soprano and alto continue with a similar echo technique throughout the aria's A section (see example 3.33).

⁸³ Steblin, *Key Characteristics*, 274.

21. Duetto

un poco *p*

Cor. 1,2
con sord.

Example 3.32: Movement 21, mm. 1-4

10 Soprano 1

Soprano 2
o Alto

Herr, im Frie - den, im Frie - den will ich ster - ben, _

Herr, wie

14

sanf - te, wie sanf - te muß man ster - ben, wie sanf - te muß ma

im Frie - den will ich ster - - - -

Example 3.33: Movement 21, mm. 10-17

Form

The duet uses the full 18th century da capo form. The B section contrasts with A in several ways. First, Graun restricts the use of the horn to pedal-like Eb's. He also abandons the A section's echo technique, instead setting the voices in a rhythmically unified manner.

A					B	A (rep)
mm. 1-9	10-35	35-38	38-65	65-72	73-92	
Rit.	a	Rit.	a'	Rit.		
Eb	Eb-Bb	Bb	Eb	Eb	c	

Table 3.13: Form of movement 21

in Ewigkeit dich loben.

in eternity I may praise you.⁸⁴

The twelfth and final verse of Rist's hymn echoes the praise-filled sentiments of the first chorale (movement 4). This text is a personal statement of thanks that references the eternal praise in heaven made possible by salvation in Christ. The oratorio's span of time has now been extended from Adam all the way through salvation and into life eternal.

Key

Schubart says that the key of G Major is characterized by "every tender gratitude or truth, friendship, and faithful love."⁸⁵ It is fitting that Graun reserves this key for the penultimate movement which gives personal thanks to Christ for salvation.

23. Chorus: "Eilt, ihr Seelen, folgt den Weisen"

Text

Eilt, ihr Seelen, folgt den Weisen,
nehmt den Stall mit ihnen ein,
opfert Jesu eure Gaben,
eure Herzen will er haben,
laßt das Gold und Weihrauch sein.
Gehet hin zu seiner Krippe,
sagt mit dankerfüllten Lippen,
tausendmal sei dir,
liebster Jesu, Dank dafür.

Hurry, you souls, follow the Wise Men,
join them in the stable,
sacrifice your gifts to Jesus,
he wants you to give him your hearts,
let the gold and incense be.
Go up to his manger,
and say with thankfulness,
a thousand times over,
beloved Jesus, thanks to you.⁸⁶

The final movement of the oratorio invites all souls to hurry and follow the Wise Men to Christ. While the Magi bring expensive earthly gifts, a believer's heart is present enough for Jesus. All must go to the manger and give thanks a thousand times over for the

⁸⁴ Translation by the present author..

⁸⁵ Steblin, *Key Characteristics*, 226-98.

⁸⁶ Translation by Reisener and Moore, xiii.

redemption that comes only from Christ. This chorus links past and present tense by inviting the listener personally into the story via the text, the infectious rhythm, and the rhythmically unified choral writing. In the final analysis, thankfulness comes not for the Christ child, but for the salvation he has made possible.

Key and Instrumentation

Triumphant D Major is used for the final chorus of the oratorio. Trumpets and timpani add to the celebratory feel of the movement.

Form

The movement opens with an instrumental ritornello that is based on the first choral entrance at measure 6. A short ritornello in the dominant key (A Major) runs from the middle of measure 17 to the downbeat of measure 19. The piece modulates again by measure 25 to the relative minor (B Minor) before returning to tonic in measure 29.

Ritornello	A	Ritornello	B	Ritornello	C
mm. 1-5	6-17	17-18	19-24	25	26-33
D	A	A	b minor	b minor	D

Table 3.14: Form of movement 23

Suggestions for Performance

Using correct syllabic- and metric-emphasis will help ensure a buoyant, forward-moving sound. Emphasize beats one and three of every bar with slight crescendos into

each strong beat (see example 3.35). Energizing each consonant sound will create the desired quasi-staccato articulation. Shorten each of the quarter notes from measure 22 through the second beat of measure 23 for added emphasis and buoyancy. Slur the last two quarters of measure 23 on the word “Weihrauch” (see example 3.36).



Example 3.35: Movement 23, mm. 6-7



Example 3.36: Movement 23, mm. 22-23

Breathe at all of the commas from m. 29-33 to add an air of gravity to the otherwise abrupt ending. Relax the tempo slightly in m. 29-30 before beginning a full ritardando in the last three bars.

CHAPTER 4

A GUIDE TO HISTORICALLY INFORMED PERFORMANCE

Research into Baroque performance practice has produced a wealth of information about how to recreate the music of the past. Rather than a strict guide to performance practice, the following section is intended to inform practical decision-making for modern performance in schools, churches, and communities for whom authentic recreation is neither feasible nor advisable. Instead, performance practice research will be considered here with an emphasis on practicality and flexibility informed by historical documentation. Rather than limiting a conductor's options, research on performance practice opens the door to a variety of legitimate historically informed choices that can be adapted to the singers, instruments, and audience at hand.

Practical Considerations

Size of Choir and Orchestra

Church and court choirs in the Renaissance and Baroque eras typically included 30-40 members, though exact numbers varied greatly depending on location.⁸⁷ Contemporary eye-witness accounts of 31-41 total players and singers on festive occasions at Bach's and other churches point to a much smaller number of singers.⁸⁸ In a 1730 letter to the Leipzig town council, Bach describes the ideal instrumental group for concerted music as being

⁸⁷ James G. Smith and Percy M. Young, "Chorus," *Grove Music Online*, *Oxford Music Online*, Oxford University Press (accessed July 7, 2013), <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/05684>.

⁸⁸ George B. Stauffer, *Bach: The Mass in B Minor* (New York: Schirmer Books, 1997), 213.

somewhere between 18 and 22 players (excluding keyboardists), and up to 24 players if flutes or recorders are needed.⁸⁹ This number accounts for most instruments being played only one person to a part with the upper strings having either two or three in each section.⁹⁰

Because of this light scoring and the soft timbre of Baroque instruments, the orchestral sound would have been incredibly light and clear when compared to today's modern standards. George Stauffer writes that a Baroque ensemble "would have produced a transparent, balanced sound, with the strings in approximate proportion to the woodwinds and brass and the instrumentalists in approximate proportion to the vocalists...It is sometimes difficult for listeners raised on the sounds of choral-society performances to imagine...instrumental band and chorus on an even footing."⁹¹

In that most of us will perform Baroque music on modern instruments, the question becomes even less about specific numbers of singers or players and even more about balance, clarity, proportion, and timbre.⁹² While one to three singers per part may be historically accurate, a choir of up to about forty can create a sound that is clear, light, and flexible. While period ensembles included up to three string players per part, a single player on a modern instrument will balance an average choir of moderate size. Michael Praetorius, Johann Adolf Scheibe, and Johann Mattheson all write of positioning singers in

⁸⁹ Andrew Parrott, *The Essential Bach Choir* (Woodbridge, Suffolk, UK: Boydell Press, 2000), 167.

⁹⁰ For an extensive description of Baroque instruments and their labeling see Nikolaus Harnoncourt, "The Wind Instruments in Bach's Cantatas," in *The Musical Dialogue: Thoughts on Monteverdi, Bach, and Mozart* (Portland: Amadeus Press, 1989), 53-59.

⁹¹ Stauffer, *Bach Mass*, 214.

⁹² Mary Cyr, *Performing Baroque Music Today* (Portland: Amadeus Press, 1992), 78.

front of the instrumentalists to gain clarity and acoustical advantage, a tactic that could also be used today if the choir is overpowered by the orchestra.⁹³

The Continuo Group

The basso continuo (also “thorough bass,” “figured bass,” or simply “continuo”) is a hallmark feature of Baroque music, providing a harmonic foundation for recitatives, chorales, choruses, and arias in concerted church music. Though continuo is called for in nearly all Baroque music, composers rarely specified which instruments were to be used for its realization. According to Dreyfus, “This shifting membership...depended on factors such as genre, institution, and national tradition...Though the purpose of the continuo remained constant, its membership fluctuated.”⁹⁴

Realizing a continuo line requires a chord-producing instrument such as an organ, harpsichord, or lute. In Germany, the organ was the principal chordal instrument for concerted sacred music. Soft 8’ and 4’ stops in a division located close to the choir and other instruments would have been used. If harpsichord was used in church music, it was typically used in addition to the organ to aid in rhythmic cohesion. Even when used, harpsichord was probably not heard past the musicians’ gallery. The modern practice of alternating between the two instruments with organ for the choruses and harpsichord for the arias only originated later with Carl Philipp Emanuel Bach.⁹⁵ An historically informed performance then can include only organ or organ with harpsichord playing lightly to aid in rhythmic cohesion. A permanently installed organ may be used so long as the distance

⁹³ Parrott, *The Essential*, 218.

⁹⁴ Laurence Dreyfus, *Bach’s Continuo Group: Players and Practices in His Vocal Works*, (Cambridge: Harvard University Press, 1987), 2.

⁹⁵ Cyr, *Performing*, 74.

between the organ and other performers is not too great and the organ is carefully registered using soft 8' and 4' stops. Alternatively, a portative organ or keyboard positioned close to the other players could also be used.

Though modern performing editions typically contain a realized continuo part, the performer need not be confined to the printed page. Instead, published continuo realizations can be used as a template for creative performance. Bach instructed his own students in the playing of continuo through four-part exercises designed to reinforce their part-writing skills. His own notated continuo realizations are for a variety of voicings (even within the same piece) and often include obbligato countermelodies in the soprano voice.⁹⁶ Johann Friedrich Daube wrote of Bach's figured bass playing in his treatise of 1756:

By his exceedingly adroit accompaniment he gave the upper part life when it had none. He knew how to imitate it so cleverly, with either the right hand or the left, and how to introduce and unexpected counter-theme against it, so that the listener would have sworn that everything had been conscientiously written out...In general his accompanying was always like a *concertante* part—that is, it was most conscientiously worked out and added as a companion to the upper voice so that at the appropriate time the upper voice would shine.⁹⁷

The following principles can be applied to continuo playing even when closely following a printed realization. According to Johann Joachim Quantz, dissonances must be played more strongly than the consonances in order “to excite the different passions.”⁹⁸ Strong playing can be accomplished through texture variation (more notes in the chord), arpeggiation (a faster roll implying louder), doubling of the bass, voicing, and registration on a two-manual harpsichord or organ. Finally, when the term “tasto solo” appears in a

⁹⁶ Dreyfus, *Continuo Group*, 128.

⁹⁷ Ton Koopman, “Notes on J.S. Bach and Basso Continuo Realization,” in *About Bach*, ed. Gregory G. Butler, George G. Stauffer, and Mary Dalton Greer (Chicago: University of Illinois Press, 2008), 126.

⁹⁸ Cyr, *Performing*, 54.

figured bass part, the written notes of the bass line should be played without realizing the figures.

In addition to a keyboard instrument, the continuo group may also include one or more bass instruments. The continuous doubling of the continuo line with a bass instrument was still not common practice by 1725 in all parts of Germany, therefore continuous doubling of the bass line by a cello or other instruments is up to the discretion of the conductor. If bass doubling is desired, there are many possible options depending on size of the orchestra, size of the choir, and artistic preference:

1. Use the cello to double the bass line on all movements.
2. Use the cello as a *basso seguente* instrument, doubling the lowest vocal line in choruses and chorales only.
3. Add a double bass (sounding down one octave) to the cello line when desired, but not on *secco* recitatives ⁹⁹
4. Add or substitute bassoon when desired, especially on movements accompanied by other reed instruments.

Style Considerations

Tempo

Mary Cyr writes that “determining the appropriate feel of a baroque composition is more important than setting its speed, for without the former, even the ‘right’ tempo will not draw the appropriate expression from the piece.”¹⁰⁰ Information about tempo in Baroque music does not come from metronomic markings or tempo words, but from other

⁹⁹ Dreyfus, *Continuo Group*, 134, 156.

¹⁰⁰ Cyr, *Performing*, 36.

contextual clues. Cyr continues, “For this decision, the music itself usually provides most of the necessary clues about spirit, including such features as the meter, text, key, harmonic rhythm, amount of dissonance, ornamentation, and sometimes the note values themselves.”

Tempo words such as “largo,” “andante,” or “prestissimo” are sometimes found in Baroque scores, but unlike modern usage, did not specify or even imply specific metronomic markings. Tempo words instead are used to modify or clarify tempos already implied by the time signature (3/16 for example implying a lighter and faster feel than 3/4 or 3/2) or by lengths of the note values themselves. In addition to meter, note values, and tempo words, clues also come from the French dance forms that were popular in Baroque courts. Identifying which dance form a piece is modeled on is critically important, as each of these forms has what theorist Johann Philipp Kirnberger calls a “*tempo giusto*...determined by the meter and the note values that are employed in it.”¹⁰¹ Further, besides carrying information regarding tempo, dance forms also carry extra-musical information that informs interpretation. Meredith Little and Natalie Jenne write that determining the proper tempo for the dances involves making decisions about musical affect and which level of metric structure is to be emphasized.¹⁰² Finding the right “feel” for each movement is therefore more important than finding the correct metronomic marking.

Articulation

Baroque music differs fundamentally from music of the Classical and Romantic eras because it is conceived in small motivic units rather than long, arching phrases.¹⁰³

¹⁰¹ Stauffer, *Bach Mass*, 231.

¹⁰² Little and Jenne, *Dance*, 19.

¹⁰³ Stauffer, *Bach Mass*, 242.

Harnoncourt writes that because of this, “music prior to 1800 *speaks*, while subsequent music *paints*.” Performing Baroque music requires a unique set of articulatory tools based on this model of music as speech.¹⁰⁴ Traditions of articulation were passed down aurally from teacher to student, though some treatises do address the subject of articulation briefly. In general, Baroque singing and playing is much more detached than in performing music of later eras. Pick-up notes, repeated tones, and leaps of more than a third are typically played in a detached manner. Stauffer writes that strong articulation is especially important in orchestral playing where it helps “delineate motivic patterns of diminution, embellishment, and Affekt” and to highlight “figural detail.”¹⁰⁵

Metric Stress

Rhythmic hierarchy operates at many levels in Baroque music, but it is particularly pronounced between the beats of each measure. According to Gerog Muffat, each measure includes both *nobile* and *vile* tones.¹⁰⁶ In 4/4 time, beats one and three are considered *nobile* and therefore receive emphasis. Beats two and four are *vile* and therefore receive less stress. A similar hierarchy of stress and release occurs on a larger scale between measures and extends upward to larger groups of measures and entire phrases. On a smaller scale the *nobile/vile* or stress/release system operates between the subdivisions of each beat. At all levels, Baroque meter is characterized by a sense of tension and relaxation, and the compound effect of multiple layers of tension and release is what gives Baroque music its unique feel. Example 4.1 shows this concept as it applies to the opening

¹⁰⁴ Nikolaus Harnoncourt, *Baroque Music Today: Music as Speech* (Portland: Amadeus Press, 1988), 39.

¹⁰⁵ Stauffer, *Bach Mass*, 244.

¹⁰⁶ Cyr, *Performing*, 37.

measures of the Graun *Weihnachtsoratorium*. The dynamic markings are editorial suggestions by the present author.

Example 4.1: Movement 1, mm. 1-6

If all Baroque music followed this convention to the letter it would quickly become monotonous and predictable. Harnoncourt writes that “All of this is like a scaffolding, a skeleton, a system that...is breached over and over again by stresses and dissonances.”¹⁰⁷ It is the factors that *override* metric stress that create musical interest. Harmonic dissonance is one such factor and requires special treatment. A harmonic dissonance must always be stressed, and its resolution should be unstressed with both the dissonant and resolving tone played in a legato manner. A second factor that over-rides metric stress is off-beat rhythm. When a long note follows a shorter note, it is always stressed. When this type of figure occurs on a weak beat, cross rhythms are created, thus generating musical interest. A third over-riding factor is emphatic stress. When a singer’s text falls out of synch with the metric stress, especially on higher notes, further interest is generated. A fourth over-riding

¹⁰⁷ Harnoncourt, *Baroque Music*, 41.

factor is any articulation markings given by the composer. The special emphasis indicated by slurs and dots overrides the feeling of the meter in every case.

Tone-Shaping

“Each tone, even the most strongly attacked tone, has a small, if barely perceptible weak point before it... This weakness can also be heard at the end of every tone...Notes must be strongly attacked; be sustained without emphasis and gradually die away, as the ringing of a bell.” This description of decay in tone comes from Leopold Mozart and generally applies to any tone longer than an eighth note.¹⁰⁸ The bell-tone ideal, influenced by the rounded shape of the string player’s bow, applied to the playing of all instruments and to singers as well. The bell-tone style of singing and playing is different from later playing techniques which emphasize an overall evenness of tone called *sostenuto*. In addition to the shaping of each tone, longer notes may be subjected to a swell and diminuendo known as *messa di voce*. The bell-like shaping of shorter notes and the expressive treatment of longer notes was an understood tradition that is rarely marked in the music.¹⁰⁹

Notation Symbols

Baroque music is made up of small motivic units that reappear throughout a work or movement. Each recurring example of the motivic unit should be articulated in the same manner as the first. When a composer carefully marks only a few measures with dots and slurs, it is the performer’s responsibility to carry the general idea through to the remainder

¹⁰⁸ Cyr, *Performing*, 65.

¹⁰⁹ Ibid., 52.

of the piece. Further, Baroque players were trained to listen to each other and match articulations throughout the orchestra by ear. Though we use the same markings today, articulatory marks each had different meanings in the Baroque era. The following descriptions are summarized from Harnoncourt:¹¹⁰

The slur – In Classic and Romantic music slurs indicate phrase length, while in Baroque music, slurs are used to identify small motivic units. When playing slurred figures, the first note is emphasized by holding it longer than the others. The subsequent notes are then played more softly and quickly than the first, creating small-scale tension and release. When a long slur is drawn over more than 4 notes, the performer should articulate the passage by dividing the notes into smaller articulatory groups.

The dot – In later music, dots indicate that notes should be separated from one another, but in Baroque practice, dots have several different functions that may or may not result in such *staccato* playing. Dots can be used to clarify where a hastily drawn slur ends. Dots may also have a cancelling effect on the status quo. As such, dots over typically legato notes indicate the need for separated playing. Dots over typically detached notes indicate that more emphasis should be used, in effect lengthening the value of the notes rather than shortening them.

Staccato or *spiccato* – in the Baroque era, these terms could mean separated, well-articulated, non-legato, or non-slurred. These terms apply both to shorter note values or to the slight separation of half- or whole-notes.

¹¹⁰ Harnoncourt, *Baroque Music*.

Vocal Articulation

Johann Friedrich Doles, cantor at the Thomasschule after Bach, writes that in singing, slurs should be smoothly sung with dots or strokes in melismatic passages indicating a shortening of the notes. Dots and slurs together in the score indicate what Doles calls a “carrying of the notes” where one backs off on each tone after singing it without completely separating the tones from each other. Doles writes that longer tones should be particularly emphasized, especially on down beats. Composers are typically helpful in this regard, usually setting texts with strong syllables aligning with noble beats. Any deviation from this practice (for example in the case of hemiola) should be considered purposeful and therefore be emphasized in performance.¹¹¹ While text serves as a primary guide for vocal articulation, it can also be used as a guide for instrumental articulation. Instrumental lines that mirror vocal parts should be articulated to mimic the text of the vocal passages. Further, Cyr writes that when woodwinds double string parts they should both be articulated in a similar manner.¹¹²

Dynamic Markings

Besides appearing less often, dynamic markings in the Baroque era had different connotations than they do today. Although few dynamic markings will be encountered in well-edited scores, *f* and *p* markings do appear with some frequency.¹¹³ These do not indicate loud and soft in the modern sense, and like dots and slurs can have different connotations depending on usage. *f* and *p* markings are often used in one of the following

¹¹¹ John Butt, *Music Education and the Art of Performance in the German Baroque* (New York: Cambridge University Press, 1994), 125.

¹¹² Cyr, *Performing*, 89.

¹¹³ *Ibid.*, 52.

two ways: to indicate where a composer desires an echo effect on repeated musical material, or to alert the orchestra to play more quietly due to the presence of a soloist. In this regard, *f* can be translated as “relatively louder” and *p* as “relatively softer” to whatever dynamic is being played at the time. Because these practices were an understood part of Baroque playing, dynamic markings do not always appear, and when they do, their use is often irregular at best. In general, Baroque music is played in the range of *mf* with smaller dynamic gradations determined by *p* and *f* markings, exact musical repetition, and the affect of the text.

Ornamentation

A characteristic feature of Baroque music is the ability of the performer to share in the compositional process. Baroque soloists were involved in the compositional process in that they were often expected to heighten emotional drama through ornamentation. Ornamentation traditions, like much in the Baroque era, varied by country, composer, genre, and era. In general, ornamentation was practiced more often in the opera house than in the church, therefore ornamentation in sacred music should be approached conservatively.¹¹⁴

Rhythm

Of particular concern in Baroque music is the use of repetitive dotted rhythm. According to Lawrence Schenbeck,

¹¹⁴ Andrew V. Jones and Will Crutchfield, "Ornamentation," *The New Grove Dictionary of Opera*, *Grove Music Online*, *Oxford Music Online*, Oxford University Press (accessed July 7, 2013), <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/0903603>.

There is apparently no end in sight to the scholars' quarrel regarding proper performance of Baroque dotted rhythms...This often partisan dialogue continues unabated, well into its second decade, with each disclosure of new theories or evidence sure to be followed by a volley of contradictory argument from other quarters.¹¹⁵

While doubting the eventual arrival at a consensus on double-dotting, Peter le Huray writes,

If overdotting was an accepted convention during the high baroque, ensembles could only have observed a very uncomplicated version of it. No orchestral parts of Bach's day contain any markings to suggest that overdotting was ever discussed during rehearsal. In all likelihood, therefore, overdotting would normally have been confined to the dotted crotchet/quaver figure and applied consistently from start to finish.¹¹⁶

Schenbeck states that the best clues to performing dotted rhythms "in fact come not from treatises, but from within the music."¹¹⁷ Double-dotting then is left to the performer and can be used at the conductor's discretion. In the Graun *Weihnachtsoratorium*, double-dotting the orchestral punctuations in the accompanied recitatives typically adds a feeling of gravity and seriousness appropriate to the text.

Performing *Secco* Recitative

Walther explains the inadequacy of rhythmic notation for recitative in his *Lexikon*: "[Although] one writes down the vocal part in a correct measure, one has...the freedom to alter the value of the notes, making them longer or shorter...in order to express the affect." Dreyfus adds, "even though the recitative is notated as if sung metrically, the singer follows

¹¹⁵ Lawrence Schenbeck, "Tempo and Rhythm in Bach's Cantata Overtures," in *BACH: Journal of the Riemenschneider Bach Institute* 17, no. 1 (January 1986): 3.

¹¹⁶ Peter Le Huray, *Authenticity in Performance: Eighteenth-Century Case Studies* (New York: Cambridge University Press, 1990), 75.

¹¹⁷ Schenbeck, "Tempo and Rhythm," 4.

a speechlike declamation of the text rather than the beat.”¹¹⁸ Notated rhythm in recitative is therefore a template that is stretched by natural rhythms found in the text and the expressive goals of the performer.

Another notational issue in *secco* recitative concerns the length of the notes in the continuo part. Typically, composers notated half- and whole-notes in the bass line. Modern scholarship however indicates that these tones were not intended to be sustained for full value. Instead, longer notes should be played as single quarters followed by rests until the next harmonic change. This practice, described in numerous contemporaneous treatises, not only clears the air for the delivery of the text, but also replicates the decaying effect of the harpsichord or lute. Baroque players would have known and followed this notational convention which saved copyists time and ink.¹¹⁹

A final notational issue in recitative involves the timing of final cadences. Aligning the final cadence with the singer’s final note helped propel the action in opera performance. However, according to Cyr, this practice did not apply to cantata or oratorio works of the time.¹²⁰ Cadences in this work should be played as written: after the soloist has finished his or her final note.

Singing Style

In his investigation of German instructional materials for singing, John Butt finds that many Baroque singing characteristics originated in Italy and were quickly adopted

¹¹⁸ Dreyfus, *Continuo Group*, 72.

¹¹⁹ Ibid., 73; Ton Koopman, “Aspects of Performance Practice,” in *The World of the Bach Cantatas: Early Sacred Cantatas*, edited by Christoph Wolff (New York: Norton, 1997), 199-213.

¹²⁰ Cyr, *Performing*, 113.

across the continent.¹²¹ First and foremost is an attention to the expressive qualities of singing. Singers were expected to take responsibility for determining an appropriate affect for the music, and they were expected to display this in addition to the song's meaning. In many places this new type of expressive singing included changing dynamics according to the text "so that the singer's voice is heard now strong, now weak, now joyful, now sad," though this practice was not as widely adopted in Germany as in other areas.¹²² *Messa di voce* was frequently used on longer notes to create expressive beauty.

In choral music, free and unforced singing was prized. Singers were encouraged to use low breathing and maintain a moderate volume. Vibrato was used in moderation as an expressive tool. Doles, who was cantor at St. Thomas Church in Leipzig after Bach, advocated a very slight tremolo of the voice, what today might be called "spin" or "shimmer": "the most gentle beating on a single note, which must at the most be an extremely gentle movement of the breath, so that, like the mere bending of the fingertips on the violin, without moving from the place, this is how one succeeds in playing in a true cantabile."¹²³ Doles also advocated executing running notes in a manner such that each note was attacked cleanly and fully sung.

Baroque church vocal ensembles were different than most modern choirs because of the use of boys as sopranos and fully grown men as altos. While a modern boy's voice may start to change as early as age 11, males in the 18th century routinely continued to sing soprano until they were 17 or 18. Because of their advanced age, they possessed a great

¹²¹ Butt, *Music Education*, 79.

¹²² Schenbeck, "Tempo and rhythm," 78-81, 83-86.

¹²³ Butt, *Music Education*, 124.

deal of musical training and emotional maturity.¹²⁴ The tone quality and dramatic skill of Baroque choral sopranos is in fact more similar to today's 18-20 year-old women than to unchanged boys' voices.

Modern singers of Baroque choral music then must be first and foremost attuned to the expressive qualities of singing, understanding the text intimately. Singing should be free from tension and at a moderate volume using clear articulation. A shimmering tone with limited vibrato should be used to mimic the tone of adolescent singers.

Audience Preparation

Concerted church music was not intended to stand alone, but was tied to liturgical and cultural traditions. Graun's performers and congregants would have been familiar with the symbols, chorale tunes, and other musical references embedded in the oratorio. For them, much of the work's meaning lay in its culturally-informed references. In order for contemporary performers and audiences to fully appreciate the expressive features of the oratorio, prior work must be done to place the work in historical and musical context. This may be accomplished in various traditional ways such as pre-concert lectures or detailed program notes. Congregations can sing the chorales in worship during the weeks leading up to the oratorio presentation. English language translations for the chorales appear in many hymnbooks, and their texts are readily available online. Additionally, dramatic readings of the aria texts in English can be incorporated into performances to help English-speaking audiences better understand the sentiments of the music.

¹²⁴ Ton Koopman, "Recording Bach's Early Cantatas," *Early Music* 24 (Nov 1996): 617.

Conclusion

Performing Baroque sacred concerted music in an historically informed manner does not necessarily require recreating performances exactly as they were in the past. Instead, performers must make intelligent decisions based on current performing circumstances and traditions of the Baroque era. Principles such as clarity, balance, and affect should be used to determine ensemble size and tempo, while historical traditions guide articulation, ornamentation, and singing style.

BIBLIOGRAPHY

- Allanbrook, Wye Jamison. "The Gestures of Social Dance." In *Rhythmic Gesture in Mozart: Le nozze di Figaro and Don Giovanni*, 31-70. Chicago: University of Chicago Press, 1983.
- Bach, J. S. *Christmas Chorales in Four Parts*.
<http://moeck.com/cms/fileadmin/notenpdf/272.pdf> (accessed June 13, 2013).
- Burney, Charles. *A General History of Music from the Earliest Ages to the Present Period with Critical and Historical Notes by Frank Mercer*. New York: Harcourt, Brace, and Co., 1935.
- Butt, John. *Music Education and the Art of Performance in the German Baroque*. New York: Cambridge University Press, 1994.
- "Carl Heinrich Graun: Passion Cantata *Ein Lämmlein geht und trägt die Schuld*." Bach Cantatas Website. <http://www.bach-cantatas.com/Vocal/BWV1088.htm> (retrieved June 11, 2013).
- Cramer, C. F., ed. *Magazin der Musik* 1 (1783; reprint Hildesheim: Georg Olms, 1970): 556-57.
- Cyr, Mary. *Performing Baroque Music*. Portland: Amadeus Press, 1992.
- Dreyfus, Laurence. *Bach's Continuo Group: Players and Practices in His Vocal Works*. Cambridge: Harvard University Press, 1987.
- Geistliches Gesangbüchlein*. Wittenberg, 1524.
- Graun, Carl Heinrich. *Christmas Oratorio*. Performed by Ingrid Schmithüsen, Lena Susanne Norin, Markus Schäfer, Klaus Mertens, Rheinische Kantorei, and Das Kleine Konzert, conducted by Hermann Max. cpo, 1999. CD.
- Graun, Carl Heinrich. *Oratorium in Festum Nativitatis Christi*. Edited by Ekkehard Krüger and Tobias Schwinger. Piano-vocal edition by Ekkehard Krüger. Beeskow: Ortus Musikverlag, 1998.
- Graun, Carl Heinrich. *Oratorium in Festum Nativitatis Christi*. Full score edited by Ekkehard Krüger and Tobias Schwinger. Beeskow: Ortus Musikverlag, 1998.

- Grubbs, John Whitfield. "The Sacred Vocal Music of the Graun Brothers: A Bio-Bibliographical Study." PhD diss., University of California Los Angeles, 1972.
- Harnoncourt, Nikolaus. *Baroque Music Today: Music as Speech*. Portland: Amadeus Press, 1988.
- Henzel, Christoph. "Graun." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com.proxy-remote/galib.uga.edu/subscriber/article/grove/music/11653pg3.5> (accessed 11 February, 2013).
- Henzel, Christoph. "Graun." In *Die Musik in Geschichte und Gegenwart*, edited by Ludwig Finscher, Personenteil 5: 1506-1525. Kassel: Bärenreiter, 2007.
- Henzel, Christoph. *Graun-Werkverzeichnis*. Beeskow, Germany: Ortus-Musikverlag, 2006.
- Hymns for Worship and Many Other Particulars for the City and the Duchy of Magdeburg*. 1805.
- Jones, Andrew V. and Will Crutchfield. "Ornamentation." *The New Grove Dictionary of Opera*. *Grove Music Online*. *Oxford Music Online*. Oxford University Press. <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/0903603> (accessed July 7, 2013).
- Kirscher, Suzanne R. *The Religious and Romantic Origins of Psychoanalysis: Individuation and Integration in Post-Freudian Theory*. New York: Cambridge University Press, 1996.
- Kleinig, Vernon P. "Confessional Lutheranism in Eighteenth-Century Germany." *Concordia Theological Quarterly* 60, no. 1-2 (January-April 1996): 97-126.
- Koopman, Ton. "Aspects of Performance Practice." In *The World of the Bach Cantatas: Early Sacred Cantatas*, edited by Christoph Wolff, 199-213. New York: Norton, 1997.
- Koopman, Ton. "Notes on J.S. Bach and Basso Continuo Realization." In *About Bach*, edited by Gregory G. Butler, George G. Stauffer, and Mary Dalton Greer. Chicago: University of Illinois Press, 2008.
- Koopman, Ton. "Recording Bach's Early Cantatas." *Early Music* 24 (Nov 1996): 612-20.
- Le Huray, Peter. *Authenticity in Performance: Eighteenth-Century Case Studies*. New York: Cambridge University Press, 1990.
- Little, Meredith and Natalie Jenne. *Dance and the Music of J. S. Bach*. Expanded ed. Bloomington: Indiana University Press, 2001.

- McClymonds, Marita P. "Aria: 18th century." In *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/43315> (accessed June 3, 2013).
- Mendel, Arthur. Preface to Johann Sebastian Bach, *The Passion According to St. John*. Vocal score. New York: G. Schirmer, 1951.
- Parrott, Andrew. *The Essential Bach Choir*. Woodbridge, Suffolk, UK: Boydell Press, 2000.
- Répertoire International des Sources Musicales. Series A/II: *International Inventory of Musical Sources after 1600*. <http://opac.rism.info/search?documentid=301000005> (accessed June 11, 2013).
- Roberts, John H. *Handel Sources: Materials for the Study of Handel's Borrowing*. New York: Garland, 1986.
- Robins, Brian. "Carl Heinrich Graun's *Christmas Oratorio*: A Recent Discovery is Recorded by Hermann Max." *Fanfare* 24, no. 2 (November 2000): 63-66.
- Schenbeck, Lawrence. "Tempo and Rhythm in Bach's Cantata Ouvertures." *BACH: Journal of the Riemenschneider Bach Institute* 17, no. 1 (January 1986): 3.
- Smith, James G. and Percy M. Young. "Chorus (i)." *Grove Music Online. Oxford Music Online*. Oxford University Press. <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/05684> (accessed July 7, 2013).
- Stauffer, George B. *Bach: The Mass in B Minor (The Great Catholic Mass)*. New York: Schirmer Books, 1997.
- Steblin, Rita. *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*. Ann Arbor: UMI Research Press, 1983.
- Wollny, Peter. "Genres and Styles of Sacred Music Around and After 1700." In *The World of the Bach Cantatas: Early Sacred Cantatas*, edited by Christoph Wolff. New York: Norton, 1997.
- Wollny, Peter. Preface, translated by Katherine Douglas to *Oratorium in Festum Nativitatis Christi* by Carl Heinrich Graun, edited by Ekkehard Krüger and Tobias Schwinger. Beeskow: Ortus, 1998.

APPENDIX A

SUGGESTED CUTS

At one hour and fifteen minutes, the oratorio in its full form is too long for most modern day worship services. Further, modern audiences may find the text unevenly balanced on the side of devotional poetry. If it becomes necessary to make cuts in the score for any reason, the following are suggested as means of adaptation.

Suggested Cut #1

Cut movements 9 through 11. These three movements all describe the multiple and varied roles that Christ plays in the world. Movement 8 addresses these same sentiments leaving little content neglected. Regarding key structure, Movement 8 cadences in E Major, and the chorale #12 is in C Major (with the melody starting on an E). This same relationship also happens in reverse between numbers 12 and 13 (C Major to E Major), and movement by the same interval also occurs between numbers 3 and 4 (from G Major to Eb Major). Alternatively, include number 11 to highlight the obbligato bassoons with the same result in key relationships.

Suggested Cut #2

Cut verses from #12, retaining verses 1-3 and 6. Verse 1 gives the movement its name, and verse 2 references the Passion. Verse 3 addresses Jesus while verse 6 addresses everyone.

Because none of the other chorales have more than two verses, retaining four verses will still add weight to this centerpiece of the work.

Suggested Cut #3

Cut movement 14 which relays sentiments already expressed in other movements.

Number 13 ends on a B Minor chord, and number 15 begins in B Minor, so the key relationships work.

Suggested Cut #4

Cut from the end of measure 5 in movement 18 to movement 20, measure 11, beat three.

This cut retains the biblical text while reducing the amount of devotional poetry. The alto recitative leads nicely into the duet, bridging the textual gap.

Suggested Cut #5

Cut the B sections of several arias. Alternatively, da capo only the introduction to shorten the total length of the work.

APPENDIX B

IPA PRONUNCIATION GUIDE

A pronunciation guide has been providing for each choral movement using characters from the International Phonetic Alphabet (IPA).¹²⁵ The following rules for German pronunciation are not exhaustive, rather they are intended to be used with the IPA symbols provided in order to avoid German pronunciation pitfalls frequently encountered by American choirs.

1. Schwas – [ə] – occur frequently in German words. These unaccented neutral syllables should be pronounced like the “uh” in “sofa,” not like the “eh” in “bed.”
2. Printed “i” on its own is pronounced “ih” and not “ee” as it is in church Latin.
3. [ʊ] – pronounced as in “book,” not “oo” as in “fool” or “uh” as in “duck.”
4. Flip all [r]’s when they appear in the pronunciation guide.
5. [ç] – pronounced like the “h” in “huge,” not “sh” as in “hush.”
6. [X] – sound made by blowing air through the back of a constricted throat; the “ch” in “Bach.” Should not be overly harsh.

¹²⁵ For a complete guide to IPA pronunciation see Joan Wall and Robert Caldwell, *Diction for Singers* (Dallas: Pst..., 1990).

Movement 1

Mache dich auf, werde licht;
 ['mɑ-χə dɪç a:ʊf 'vɛr-də lɪçt

denn dein Licht kommt,
 dɛn da:ɪn lɪçt kɔmt

und die Herrlichkeit des Herrn
 ʊnt di 'hɛr-lɪç-ka:ɪt dɛs hɛrn

gehet auf über dir.
 'gɛ-ət a:ʊf 'ü-bə dir]

Movement 4

1. Gott sei Dank durch alle Welt,
 [gɔt za:i dank dʊrç 'al:lə vɛlt

der sein Wort beständig halt
 der za:ɪn vɔrt bə-'ftɛn-dlɪç hɛlt

und der Sünder Trost und Rat
 ʊnt der 'zün-də trost ʊnt rat

zu uns her gesendet hat.
 tsu ʊns hɛr gə-'zɛn-dət hat]

2. Was der alten Väter Schar
 [vas der 'al-tən fɛtə ʃar

höchster Wunsch und Hoffnung war,
 'hœχ-stə vʊnʃ ʊnd 'hœf:f-nʊŋ var

was ihr Glaub im Dunkeln sah,
 vas ɪr glɑ:ʊp ɪm 'dun-kəlɪn za

ist in vollem Lichte da.
 ɪst ɪn 'fɔ:l:ləm 'lɪç-tə da]

Movement 5

Uns ist ein Kind geboren,
[ʊns ɪst a:ɪn kɪnt gə-'bɔ-rən

ein Sohn ist uns gegeben.
a:ɪn zɔn ɪst ʊns gə-'ge-bən

Welches Herrschaft ist auf seiner Schulter,
'vɛl-χəs 'hɛr-ʃaft ɪst a:ʊf 'za:i-nə ʃʊltə

und er heißt Wunderbar, Rat, Kraft, Held,
ʊnt ɛr ha:ɪst 'vʊn-də-,bar rat kraft hɛlt

ewiger Vater, Friedefürst.
'e-vɪ-gə 'fa-tə 'fri-də-,fürst]

Movement 12

(Provided only for those verses recommended for performance in Appendix A)

1. Wie soll ich dich empfangen
[vi zɔ:l ɪç dɪç ,ɛmp-'faŋ-ən

Heil aller Sterblichen
ha:ɪl al:lə 'ʃtɛrp-lɪ-çən

du Freude, du Verlangen,
du 'frɔ:y-də du ,fɛr-'laŋ-ən

der Trostbedürftigen.
der ,trost-bə-'dʊrf-tɪ-gən

Gib selbst mir zu erkennen,
gɪp zɛlbst mir tsu ,ɛr'kɛn:nən

Wie deiner Güte voll,
vi 'da:i-nə 'gü-tə fɔl

dich meine Seele nennen,
dɪç 'ma:i-nə 'ze-lə nɛn:nən

dich würdig preisen soll.
dɪç 'vʊr-dɪç 'pra:i-zən zɔl

2. Dein Zion streut dir Palmen
da:ɪn 'zi-ɔn ftrɔ:xt dir 'pal-mən

und grüne Zweige hin,
unt 'grü-nə 'tsve:ɪ-gə hɪn

und ich will dir in Psalmen
unt ɪç vɪl dir ɪn 'sal-mən

ermuntern deinen Sinn.
,er-'mun-tə-n 'da:ɪ-nən zɪn

Mein Herze soll dir grünen
ma:ɪn 'hɛr-tsə zɔl dir grü-nən

in stetem Lob und Preis
ɪn 'ʃte-təm lop unt pra:ɪs

und deinem Namen dienen,
unt 'da:ɪ-nəm 'na-mən 'di-nən

so gut es kann und weiß.
zo gut ɛs kan unt va:ɪs

3. Was hast du unterlassen
vas hast du ,ʊn-tə-'las:sən

zu meinem Trost und Freud?
tsu ma:ɪ-nəm trost unt frɔ:ynt

als Leib und Seele saßen
als la:ɪp und 'ze-lə 'zas:sən

in ihrem größten Leid?
ɪn 'i-rəm 'grös:stən la:ɪt

Als mir das Reich genommen,
als mir das ra:ɪç gə-'nɔm:mən

da Fried und Freude lacht,
da fra:ɪt unt frɔ:y-də laxt

da bist du, mein Heil, kommen
da bist du ma:ɪn ha:ɪl kɔm:mən

und hast mich froh gemacht.
unt hast mɪç fro gə-'maχt

6. Das schreib dir in dein Herze,
das ʃra:ɪp dir ɪn da:ɪn 'hɛr-tsə

du hochbetrübtes Heer,
du hɔχ-bə-trɔ:yb-təs hir

bei denen Gram und Schmerze
ba:ɪ dɛ-nən gram unt 'ʃmɛr-tsə

sich häuft je mehr und mehr;
zɪç hɔ:yft ye mɛr unt mɛr

seid unverzagt, ihr habet
za:ɪt 'ʊn-,fɛr-'zakt ɪr ha-bət

die Hilfe vor der Tür;
di 'hɪl-fə fɔr der tʊr

der eure Herzen labet
der 'ɔ:y-rə 'hɛr-tsən la-bət

und tröstet, steht allhier.
unt trö-stət ʃtɛt al-hir]

Movement 15

Euch ist heute der Heiland geboren,
[ɔ:yç ɪst 'hɔ:y-tə der 'ha:ɪ-lant gə-'bɔ-rən

Welcher ist Christus, der Herr, in der Stadt David.
vɛl-χə ɪst 'kris-tus der hɛr ɪn der ʃtat 'da-vɪd]

Movement 17

Ein Kindelein so löblich
[a:ɪn 'kɪn-də-,la:ɪn zo 'lö-bə-,lɪç

ist uns geboren heute,
ɪst uns gə-'bɔ-rən 'hɔ:y-tə

von einer Jungfrau sauberlich
fɔn a:i-nə 'yʊŋ-,fra:u 'zɔ:y-bə-,lɪç

zu Trost uns armen Leute.
tsu trost uns 'ar-mən 'lɔ:y-tə

Wär' uns das Kindlein nicht geborn
vɛr uns das 'kɪnt-,la:ɪn nɪçt gə-'bɔrn

so wär'n wir allzumal verlorn.
zo vɛrn vir 'al-,tsu-'mal fɛr-lɔrn

Das Heil ist unser aller.
das ha:ɪl ɪst 'ʊn-sə al:lə

Eia, du süßer Jesu Christ,
e:i:a du 'züs:sə ye-su krɪst

das du Mensch geboren bist,
das du mɛnʃ gə-'bɔ-rən bɪst

behüt uns vor der Hölle.
be-'hüt uns fɔr der 'höl:lə]

Movement 22

Lob, Preis und Dank, Herr Jesu Christ,
[lɔp pra:ɪs unt dank hɛr 'ye-su krɪst

sei dir von mir gesungen,
za:i dir fɔn mir gə-'zʊŋ-ən

daß du mein Bruder worden bist
das du ma:ɪn 'bru-də 'vɔr-dən bɪst

und hast die Welt bezwungen;
 unt hast di vɛlt bə-'tsvʊŋ-ən

Hilf, daß ich deine Gütigkeit
 hɪlf das ɪç 'da:ɪ-nə 'gü-tɪç-,ka:ɪt

stets preis' in dieser Gnadenzeit
 ʃtets pra:ɪs ɪn 'di-zə 'gna-dən-,tsa:ɪt

und mög' hernach dort oben
 unt möç ,hɛr-'naχ dɔrt 'o-bən

in Ewigkeit dich loben!
 ɪn 'e-vɪç-,ka:ɪt dɪç 'lo-bən]

Movement 23

Eilt, ihr Seelen, folgt den Weisen,
 [a:ɪlt ɪr 'ze-lən fɔlkt den 'wa:ɪ-zən

nehmt den Stall mit ihnen ein,
 nemt den ʃtal mɪt i-nən a:ɪn

opfert Jesu eure Gaben,
 'ɔp-,fɛrt ye-zu 'ɔ:ɣ-rə 'ga-bən

eure Herzen will er haben,
 'ɔ:ɣ-rə 'hɛr-tsən vɪl er 'ha-bən

laßt das Gold und Weihrauch sein.
 last das gɔlt und 'va:ɪ-,ra:uχ za:ɪn

Gehet hin zu seiner Krippen,
 'ge-ət hɪn tsu za:ɪ-nə kɾɪp:pən

sagt mit dankerfüllten Lippen,
 zakt mɪt 'dan-kə-,fʊl-tən lɪp:pən

tausendmal sei dir,
 'ta:u-zənt-,mal za:ɪ dir

liebster Jesu Dank dafür.
 'lɪp-stə ye-zu dank ,da-'fʊr]

APPENDIX C

MOVEMENTS AT A GLANCE

	Movement	Tempo	Time	TR	Timp	Horn	FL	OB	Bssn	Vi.	Vla	BC	Key	Text
1	Coro	Grave/Allegro	3 16	1,2,3	X			1,2		1,2	X	X	D	Prophecy and Preparation
2	Aria (A)	Largo e dolce	5 52							1,2	X	X	d	
3	Accompagnato (A)		1 13							1,2	X	X	Bb-g	
4	Choral		0 54			1,2				1,2	X	X	Eb	
5	Coro (w/ Sop)	Vivace	4 25					1,2		1,2	X	X	Bb-gm-Eb-gm	Doubt, Faith, Christ's Roles
6	Recitativo		0 28									X	Eb	
7	Aria (B)	Allegro	5 00							1,2	X	X	c	
8	Recitativo (S,A)		2 01									X	Eb-E	
9	Aria (S)	Affettuoso	6 52					D'am 1,2		1,2	X	X	A	Central
10	Accompagnato (T)		1 40							1,2	X	X	f#-C	
11	Aria (DC)	Larghetto	6 45					1,2	1,2	1,2	X	X	C	
12	Choral		6 10					1,2		1,2	X	X	C	
13	Recitativo (T/S)		1 54									X	E-b	Arrival at Bethlehem, Conquering time/place
14	Aria (DC)		5 40				1,2			1,2	X	X	D	
15	Coro (Fugal)	Allabreve	2 17	1,2,3	X			1,2		1,2	X	X	b-D	
16	Recitativo (A)		1 00									X	D-E	
17	Choral		1 12					1,2		1,2	X	X	A	Personal hope
18	Recitativo (B/T)		0 46									X	C#-B	
19	Aria (DC)	Cantabile	5 40							1,2	X, pomp	X	E (c#)	
20	Recitativo (T/A)		1 14									X	A-Ab	
21	Duetto (S/S2)		6 47			1,2				1,2	X	X	Eb (g)	Personal hope
22	Choral		0 57					1,2		1,2	X	X	G	
23	Schlusschor		1 23	1,2,3	X			1,2		1,2	X	X	D	